

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

2009-2010

Season

DEPARTMENT MUSIC

FIRST TUESDAY CONCERT SERIES

FALL FACULTY GALA

Tuesday, September 1, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission...Sacred Trust

FALL FACULTY GALA

PROGRAM

Cousins Herbert L. Clarke
(1867-1945)

Timothy Zifer, Cornet
Kenneth Steinsultz, Euphonium
Anne Fiedler, Piano

Music, When Soft Voice Die Roger Quilter
(1877-1953)

Gregory Rike, Tenor
Dennis Malfatti, Piano

On Wings of Song Felix Mendelssohn
(1809-1847)

Carol Dallinger, Violin
Anne Fiedler, Piano

C'est l'Extase Claude Debussy
(1862-1918)

Roberta Veazey, Soprano
Garnet Ungar, Piano

Afro-Cuban Lullaby..... Anonymous
Renato Butturi, Guitar

"Hai già vinta la causa! ...Vedrò mentr'io sospiro"WA Mozart
from *Le nozze di Figaro* (1756-1791)

Jon Truitt, Baritone
Garnet Ungar, Piano

Organbook (1967)William Albright
Chorale Prelude (1944-1998)

Douglas Reed, Organ

Pink Flamingos Michael Kibbe
(b. 1945)

Harlaxton Quintet
Kelly Sulick, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet
Edwin Lacy, Bassoon
Jonas Thom, Horn



DEPARTMENT MUSIC

UNIVERSITY ORGAN SERIES DOUGLAS O'NEILL ORGAN

Friday, September 4, 2009
First Presbyterian Church
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

BIOGRAPHY

First Prize winner of the 1999 Dublin International Organ Competition, **Douglas O'Neill** is an active performer on organ, piano, and harpsichord. He holds degrees from the University of Evansville, the University of Iowa, and the University of Kansas, where he completed a Doctor of Musical Arts in church music. His principal teachers have been Douglas Reed, Delbert Disselhorst, and James Higdon. O'Neill has performed solo and collaborative concerts in the United States and Europe, including at the Dublin International Organ and Choral Festival. He has also performed at regional and national conventions of the American Guild of Organists, the American Choral Directors Association, and the International Trumpet Guild.

O'Neill previously served as assistant university organist at the University of the South in Sewanee, Tennessee, on the faculty of the University of Evansville, and as the associate organist and director of the Organ Academy at Saint Cecilia Cathedral in Omaha, Nebraska. In addition to his prize-winning effort in Dublin, he has participated in the Grand Prix de Chartres, the Concours Internationaux de la Ville de Paris, and the RCO Performer of the Year competitions, and he was a finalist in the Grand Prix Bach de Lausanne competition. O'Neill currently works in Salt Lake City, Utah, where he serves the Cathedral of the Madeleine as organist and assistant director of music. He also performs as organist with the Utah Symphony.

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

DOUGLAS O'NEILL, ORGAN

PROGRAM

Te Deum, Op. 11 Jeanne Demessieux
(1921-1968)

Harmonies du Soir, Op. 72, No. 1 Sigfrid Karg-Elert
(1877-1933)

Trois Danses Jehan Alain
(1911-1940)
I. Joies
II. Deuils
III. Luttes

INTERMISSION

Symphony No. 6, Op. 59 Louis Vierne
(1870-1937)
I. Introduction et Allegro
II. Aria
III. Scherzo
IV. Adagio
V. Final

Ushers Provided by the University of Evansville Chapter
of the American Guild of Organists

DEPARTMENT MUSIC



TOCHIGI CITY WIND ORCHESTRA

Sunday, September 20, 2009
Neu Chapel



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Yanami Sakahashi, Conductor

Mayuko Akazawa, Piano

Shoko Baba, Concert Mistress and Clarinet

Keiji Sekizawa, Master of Ceremonies

Flute

Momoko Kaneda
Kanami Koyama
Sayumi Nagashima
Ayumi Mashiyama
Aya Kitazume

Oboe

Yutaka Matsunaga

Clarinet

Yuki Koshizuka
Haruka Iwase
Keiko Nagano
Tomoyasu Nagano
Larry Eifler
Ben Werne
Stephanie Myers

Bass Clarinet

Ririko Yamada

Saxophone

Saori Tetsuka
Tomohiro Higashizono
Miwako Watanabe
Chie Takahashi
Eriko Matsuo

Horn

Art Ayde
Lee Ann Herrington
Kristie Kirsch
Alex Schnautz

Trumpet

Makoto Abe
Minako Tezuka
Ayumi Makishima
Hiroyuki Matsumoto
Azusa Shinozaki
Shoji Motohashi
Masayuki Yamada

Trombone

Asami Suzuki
Kazuyuki Takase
Daisuke Hasegawa
Hiroe Watanabe
Yuko Kawai

Euphonium

Takashi Ito
Tomomi Ueno
Takayuki Tanabe

Tuba

Tadashi Omura
James Allison

Bass

Yukino Ishiguchi

Percussion

Hideaki Yamada
Mai Nakamura
Yukari Hamagawa
Yuta Akimichi
Akiko Shimizu
Masahiro Miyamoto

Stage Manager

Yoshio Nakamura
Mayumi Nakamura

Board Members

Fusa Ishikawa
Hideko Okawa

Special Thanks to:

Takuo Yanashima
Mariko Ito

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TOCHIGI CITY WIND ORCHESTRA

PROGRAM

Fiesta Philip Sparke
(b. 1951)

Buglers' Holiday Leroy Anderson
(1908-1975)
arr. Michael Edwards

Sand Paper Ballet Leroy Anderson

Rhapsody in Blue George Gershwin
Ms. Akazawa, Piano (1898-1937)
arr. Tohru Takahashi

INTERMISSION

Around the World Reprise V. Young
(1900-1956)

Miyabi (memories of an elegant and genteel bygone age) Ryuichi Nohira
World Premiere

Scenes of Autumn Traditional Japanese Folk Song
arr. Kunitoshi Yamashita

Prelude to Act III, from *Lohengrin* Richard Wagner
(1813-1883)
arr. Frank Winterbottom

L'arlésienne, Suite No. 2 George Bizet
(1838-1875)
arr. Herman Finck

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



FAMILY WEEKEND CONCERT

Saturday, September 26, 2009
Neu Chapel
2:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

University Choir Dennis Malfatti, Conductor

Soprano

Aria Bonsignore-Berry
Alyssa Brooks
Courtney Heberer
Jessica Hoyer
Kerri Kappler
Michelle Nuti
Kelci Scott
Stephanie Sullivan
Ellyn Washburne
Ellen Welcher

Alto

Jenna Bartley
Caroline Buckman
Kyrstyn Burns
Fatima Chan
Erin Copeland
Katie DeMuth
Maggie Evans
Alyssa Furling
Angelina Murray
Alyssa Padilla

Tenor

Taylor Droste
William Gehring
Michael Hopper
Richard McCorkle
Patrick Ritsch
Tyler Simpson

Bass

Grant Biggert
Greg Engleman
Jake Fisher
Jason Jett
Gabriel Kinser
Sam Rodriguez
Ryan Rohtla
Michael Salazar

Accompanists

Jennifer Nowacki
Celia Teoh (on "Fire"
only)

University Symphony Orchestra Eric Garcia, Conductor

Violin 1

Fatima Chan
Katie Demuth
David Riedford
Alayna Faulkenberg
Ellyn Washburne
Jessie Noland

Violin 2

Anna Henning
Cyril Patra
Samantha Rector
Stephen Weinzapfel
Eliza Turbyfill
Emily Mella
Alexandra Stratham

Viola

Heather Smyser
Lauren Alexander
Amanda Squire
Amanda Buell
Katelyn Spainhour
Stephanie Voll

Cello

Josh Lee
Jillian Smith
Emily Williams
Justin Carter

Bass

Kaleo Ha'o
Chris Doran

Flute

Alyssa Kereki

Oboe

Ashley Junker*
Hilary Fisher

Bassoon

Dan Wheelock*
Megan Haure

Horn

Caleb Gorrell*
Art Adye

Trumpet

Lauren Hart*
Cassandra Weybright

Timpani

Kairlin Gress

*Principal

University Wind Ensemble
Kenneth Steinsult, Conductor

Piccolo

Kerri Kappler

Flute

Alyssa Kereki*
Kelli Coleman
Karrie Anne Skinner
Amanda Gray
Elizabeth Stone

Oboe

Ashley Junker*
Hilary Fisher

Bassoon

Megan Haire*
Daniel Wheelock*†

Clarinet

Ben Werne*
Stephanie Myers
Melissa Heckner
Virginia Niese
Blake Compton
Carrie Schindler
Janel Jett
Amandine Martin
Taryn Holmes

Bass Clarinet

Virginia Niese
Stephanie Myers

Alto Saxophone

Monte Skelton*
Jon Bolin

Tenor Saxophone

Aaron Groves

Baritone Saxophone

Caleb Thompson

Trumpet

Lauren Hart*
Frank Blubaugh
Cassandra Weybright
Nathan Winstead
Dalton Bailey
Taylor Barnett
Nick Seibert

Horn

Caleb Gorrell*
Alex Schnautz*†
Megan Braden

Trombone

Travis Guffey*
Tina Lu'ulua

Euphonium

Jessica Handy*
Kody Woodson

Tuba

Katie Weihbrecht*
James Drury

Percussion

Kaitlin Gress*
Kayla Brenton
Josh Nixon
Travis Humbert
Tim Gaisser

*Principal or Co-principal

†Community Member

FAMILY WEEKEND CONCERT

PROGRAM

Himmel strahlt so helle und klar" Johannes Brahms
from *Vier Ziguenerlieder*, Op. 112 (1833-1897)

Text: vs. 1: The sky beams so bright and clear, but brighter beams your pair of eyes.
You, my rose, look into my eyes that I may bless you in my happiness.

vs. 2: The little bird's song so sweetly rings; sweeter still is the song my beloved sings.
You, my rose, look into my eyes that I may bless you in my happiness.

vs. 3: The sun kisses the entire globe; hotter yet are the kisses from your rosy lips.
You, my rose, look into my eyes that I may bless you in my happiness.

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Ave Maria (1992)..... Javier Busto
(b. 1949)

Pilgrim's Hymn (1997) Stephen Paulus
(b. 1949)

"Fire" from *Afro-American Fragments* (1992) William Averitt
(b. 1948)
Text: Langston Hughes
(1902-1967)

University Choir

"Ach, ich fühl's" from *Die Zauberflöte* W.A. Mozart
(1756-1792)

Kelci Scott, Soprano

Symphony No. 35 in D Major, K. 385 "Haffner" W.A. Mozart
II. *Andante*
III. *Minuetto*

University Symphony Orchestra

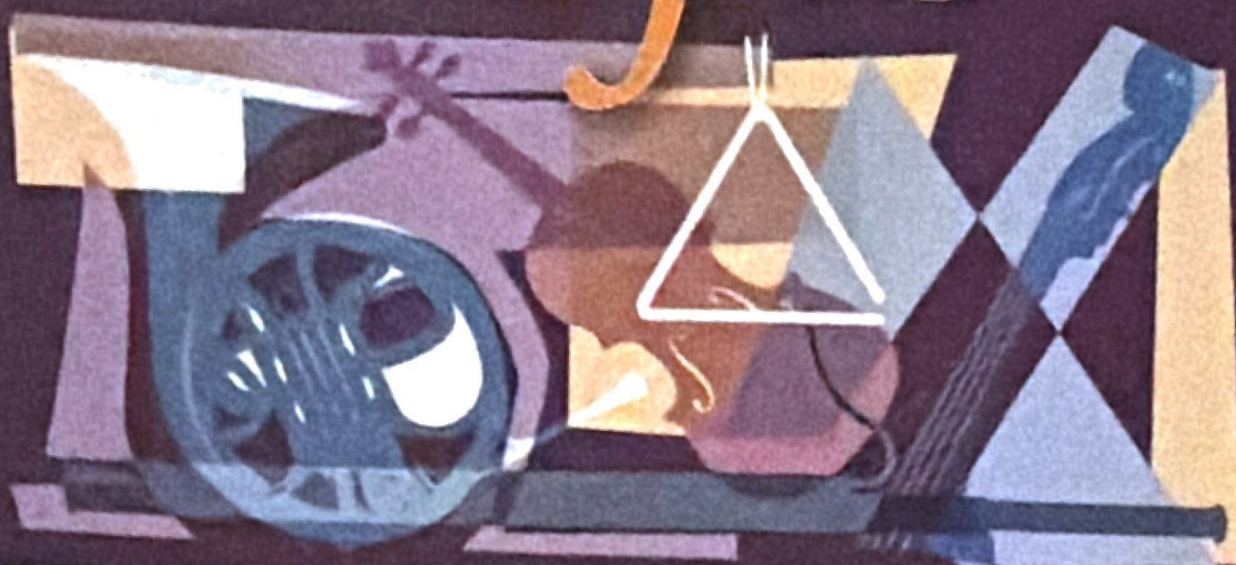
Fanfare for a Golden Sky (2000)..... Scott Boerma
(b. 1964)

Blue Shades (1997)..... Frank Ticheli
(b. 1958)

Amazing Grace (1779) arr. William Himes

University Wind Ensemble

DEPARTMENT MUSIC



FACULTY RECITAL
ELIZABETH ROBERTSON
OBOE
JONAS THOMS
HORN

Tuesday, September 29, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ELIZABETH ROBERTSON, OBOE JONAS THOMS, HORN

ANNE HASTINGS FIEDLER, PIANO
DOUGLAS REED, ORGAN
GREGORY RIKE, NARRATOR

PROGRAM

Oblation for Horn and Organ (2009) Robert Garson Skinnell
(b. 1949)

Sonata for Oboe and Piano, Op. 23..... Robert Casadesus
I. *Allegro molto moderato* (1899-1972)

II. *Intermezzo*

III. *Allegro vivo*

Aesop's Fables (1992) Anthony Plog
I. The Tortoise and the Hare (b. 1947)

II. The Mouse and the Lion

III. The Wind and the Son

IV. The Dove and the Ant

V. The Mule

INTERMISSION

Trio for Oboe, Horn, and Piano, Op. 61 Heinrich von Herzogenberg
I. *Allegretto* (1824-1910)

II. *Presto*

III. *Andante con moto*

IV. *Allegro*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FIRST TUESDAY CONCERT SERIES

JOHN ADAMS CHAMBER SYMPHONY

Tuesday, October 6, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PROGRAM NOTES

Hallelujah Junction was written at the request of Grant Gershon and Gloria Cheng, two musicians with whom I have had a long and fruitful history. When they asked me to compose a "short" piece for a special concert at the Getty Museum in 1998, I simply could not decline.

Hallelujah Junction is a tiny truck stop on Route 49 on the Nevada-California border, not far from where I have a small mountain cabin. One can only speculate on its beginnings in the era of prospectors and Gold Rush speculators (a recent visit revealed that cappuccino is now available there). Here we have a case of a great title looking for a piece. So now the piece finally exists: the 'junction' being the interlocking style of two-piano writing which features short, highly rhythmicized motives bouncing back and forth between the two pianos in tightly phased sequences. This is a technique I first used in the 1982 *Grand Pianola Music* and later expanded in orchestral pieces.

The "hallelujah" is for another Los Angeles friend: Ernest Fleischmann. Like many composers, conductors, and performers, I have benefited immeasurably over the years by Ernest's friendship and by his unflagging advocacy. As we all think back over the extraordinary tenure of his service as managing director of the Los Angeles Philharmonic, "hallelujah" seems to be the only appropriate word. We all owe him a debt of deep gratitude.

Hallelujah Junction lasts approximately 15 minutes and is in four parts, linked one to the other. The first section begins with a short, exclamatory three-note figure which I think of as "-lelujah" (without the opening "Hal-"). This energized, bright gesture grows in length and breadth and eventually gives way to a long, multifaceted "groove" section.

A second, more relaxed part is more reflective and is characterized by waves of triplet chord clusters ascending out of the lowest ranges of the keyboard and cresting at their peak like breakers on a beach.

A short transitional passage uses tightly interlocking phase patterns to move the music into a more active ambience and sets up the final part. In this finale, the "hallelujah chorus" kicks in at full tilt. The ghost of Conlon Nancarrow goes head to head with a Nevada cathouse pianola.

The *Chamber Symphony*, written between September and December of 1992, was commissioned by the Gerbode Foundation of San Francisco for the San Francisco Contemporary Chamber Players, who gave the American premiere on April 12, 1992. The world premiere performances were given in the Hague, Holland, by the Schoenberg Ensemble in January 1993.

Written for 15 instruments and lasting 22 minutes, the *Chamber Symphony* bears a suspicious resemblance to its eponymous predecessor, the *Opus 9* of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg's, although mine

includes parts for synthesizer, percussion (a trap set), trumpet, and trombone. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements – “Mongrel Airs,” “Aria with Walking Bass,” and “Roadrunner.” The titles give a hint of the general ambience of the music.

I originally set out to write a children’s piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called “the shock of recognition”: I was sitting in my studio, studying the score to Schoenberg’s *Chamber Symphony*, and as I was doing so I became aware that my 7-year-old son, Sam, was in the adjacent room watching cartoons (good cartoons, old ones from the ’50s). The hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic, and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time my music has been conceived for large forces and has involved broad brushstrokes on big canvasses. These works have been either symphonic or operatic, and even the ones for smaller forces like *Phrygian Gates*, *Shaker Loops*, or *Grand Pianola Music* have essentially been studies in the acoustical power of massed sonorities. *Chamber Music*, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schoenberg symphony provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music – and I freely acknowledge that I am only one of a host of people scrambling to jump on that particular bandwagon – also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic. There were several other models from earlier in the century, most of which I came to know as a performer, which also served as suggestions: Milhaud’s *La Creation du Monde*, Stravinsky’s *Octet* and *L’Histoire du Soldat*, and Hindemith’s marvelous *Kleine Kammermusik*, a little known masterpiece for woodwind quintet that predates Ren and Stimpy by nearly 60 years.

Despite all the good humor, my *Chamber Symphony* turned out to be shockingly difficult to play. Unlike *Phrygian Gates* or *Pianola*, with their fundamentally diatonic palettes, this new piece, in what I suppose could be termed my post-Klinghoffer language, is linear and chromatic. Instruments are asked to negotiate unreasonably difficult passages and alarmingly fast tempi, often to the inexorable click of the trap set. But therein, I suppose, lies the perverse charm of the piece. (“Discipliner et Punire” was the original title of the first movement, before I decided on “Mongrel Airs” to honor a British critic who complained that my music lacked breeding.)

The *Chamber Symphony* is dedicated to Sam.

– Notes by the composer

JOHN ADAMS CHAMBER SYMPHONY

PROGRAM

Hallelujah Junction (1996) John Adams
Anne Fiedler, Piano (b. 1947)
Margaret Halbig, Piano*

INTERMISSION

Chamber Symphony (1992) John Adams
I. Mongrel Airs
II. Aria with Walking Bass
III. Roadrunner

Kelly Sulick, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinets
Ben Werne, Clarinets
Edwin Lacy, Bassoon
Roger Soren, Contrabassoon*
Jonas Thoms, Horn
Timothy Zifer, Trumpet
William Bootz, Trombone
William Shaltis, Percussion
Douglas Reed, Synthesizer
Maxine Kuo, Violin*
Rebe Barnes, Viola*
Jennifer Wingert, Cello
Lee Veazey, Bass
Eric Garcia, Conductor

*Guest Artist

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

"Quia respexit" from *Magnificat* BWV 243.....Johann Sebastian Bach
(1685-1750)

Kerri Kappler, Soprano
Patrick Ritsch, Piano

Barcarolle in A^b Major, Op. 44.....Gabriel Fauré
(1845-1924)

Jennifer Nowacki, Piano

"V'adoro, pupille" from *Giulio Cesare* (HWV 17).George Frideric Handel
(1685-1759)

Alyssa Brooks, Soprano
Rob Hutchinson, Piano

"The Black Swan" from *The Medium* (1946).....Gian Carlo Menotti
(1911-2007)

Kayla Ryan, Soprano
Rob Hutchinson, Piano

Và godendo from *Serse* (HWV 40).....G. F. Handel

Kyrstyn Burns, Soprano
Rob Hutchinson, Piano

Thursday, October 8, 2008
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata (1922).....Francis Poulenc
1. *Allegro Moderato* (1899-1963)

Art Ayde, Horn
Frank Blubaugh, Trumpet
Travis Guffey, Trombone

Guitare.....George Bizet
(1838-1875)

Kelci Scott, Soprano
Patrick Ritsch, Piano

Sonata in F Major, K.82.....Domenico Scarlatti
(1685-1757)

John Posey, Piano

Ricercare una Melodia (1984)Jonathan Harvey
(b. 1939)

Frank Blubaugh, Trumpet

Thursday, October 15, 2008
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



UNIVERSITY SYMPHONY ORCHESTRA

Tuesday, October 20, 2009
Neu Chapel
7:30 p.m



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Eric Garcia, Conductor

Violin I

Fatma Chan,
Concertmaster

Katie Demuth
David Riedford
Alayna Faulkenberg
Ellyn Washburne
Jessie Noland

Viola

Heather Smyser*
Lauren Alexander
Amanda Squire
Amanda Buell
Katelyn Spainhour
Stephanie Voll

Cello

Josh Lee*
Jillian Smith
Emily Williams
Justin Carter

Bass

Kaleo Ha'o*
Chris Doran

Flute

Alyssa Kereki*
Heidi Cotner
Kellie Schallert

Oboe

Ashley Junker*
Hilary Fisher

Clarinet

Ben Werne
Stephanie Myers

Bassoon

Dan Wheelock*
Megan Haire

Horn

Caleb Gorrell
Art Adye

Trumpet

Frank Blubaugh*
Cassandra Weybright

Timpani

Kaitlin Gress
Joshua Nixon

Violin II

Anna Henning*
Cyril Patra
Samantha Rector
Stephen Weinzapfel
Eliza Turbyfill
Emily Mella
Alexandra Stratham

*Principal Player

TRANSLATIONS

"Ach, ich fühl's"

Ach, ich fühl's, es ist verschwunden
Ewig hin der Liebe Glück!
Nimmer kommt ihr Wonnestunde
Meinem Herzen mehr zurück!
Sieh', Tamino, diese Tränen,
Fließen, Trauter, dir allein!
Fühlst du nicht der Liebe Sehnen,
So wird Ruh' im Tode sein!

Oh, I feel it, it disappeared
Gone forever is love's luck!
Never again comes the blissful hour
Back to my heart!
See, Tamino, these tears,
Flowing, beloved, for you alone!
You do not feel the chords of love,
Thus there will be peaceful rest in death!

"Ach ich liebte"

Ach ich liebte,
war so glücklich,
Kannte nicht der Liebe Schmerz;
Schwur ihm Treue, dem Geliebten,
Gab dahin mein ganzes Herz.

Ah, I was in love,
was so happy,
I knew nothing of love's pain.
Promised to be true to my beloved,
and gave him my whole heart.

Doch wie schnell schwand meine Freude,
Trennung war mein banges Los;
Und nun schwimmt mein Aug' in Tränen,
Kummer ruht in meinem Schoss.

But how quickly my joy deserted me,
separation was my unhappy lot;
and now my eyes are overflow with tears,
sorrow dwells in my breast.

PROGRAM NOTES

Beethoven composed his incidental music for Goethe's *Egmont* for a revival of the drama at the Vienna Court Theatres in 1810. Beethoven admired the older Goethe greatly, and he found significant inspiration in Goethe's adaptation of the life of a sixteenth-century Flemish nobleman who fought against tyranny and inspired the Low Countries' struggle for freedom from Spanish rule. The incidental music includes four entr'actes; two songs sung by the heroine, as well music to accompany her death; a melodrama, or a section of spoken dialogue accompanied by music; a brief Triumph Symphony; and, of course, the opening overture. The ominous initial chords establish a rather solemn, somber mood, perhaps signaling Egmont's eventual execution at the hands of the Duke of Alba. The theme of the slower introductory section draws on the Spanish sarabande, an immensely popular dance in the seventeenth and eighteenth centuries. The Allegro section presents two themes that are stated, developed briefly, and then restated. The surprise comes in the coda, where the music bursts into the joyous exuberance of the Triumph Symphony, celebrating the Flemish people's eventual victory over Spanish domination.

"Ach, ich fühl's" is commonly considered one of Mozart's most lyrically beautiful arias. It occurs in Act II during Pamina's and Tamino's initial encounter. Tamino has taken a vow of silence in order to win the love of Pamina, but she is unaware of this and feels he is rejecting her. The simple, steady orchestral accompaniment supports the ornamented vocal line beautifully, pressing forward steadily as Pamina sings of her love and longing for Tamino.

"Ach, ich liebe" comes from the first act of Mozart's *Die Entführung aus dem Serail*. The heroine, the Spanish maiden Konstanze, finds herself far from home and in the possession of the Turkish Pasha, Selim. The aria is a response to Selim's inquiry into her obvious sadness. Konstanze mourns that she has been separated from her true love and is now miserable as a result. In the Adagio, Konstanze relives her past love, while the Allegro compresses the Adagio's melodic outline into a vehement protest, indicating that all happiness has fled.

At roughly the same time that he was composing *Die Entführung*, Mozart's father, Leopold, asked his son to compose a symphony to honor Siegmund Haffner, a family friend who was being elevated to nobility. The ceremony was set for July 29, a mere 10 days from the date of his father's initial request, and Mozart's response was completely understandable: "How on Earth can I do so?" But then he was Wolfgang Amadeus Mozart. He promised his father, "You may rely on having something from me by every post. I shall work as fast as possible and, as far as haste permits, I shall write something good." The first movement alone made it to Leopold by the time of the ceremony, but the remaining five original movements were in Salzburg by August 7. Little is known about the initial reception of the work, but several months later, Mozart asked his father to return the score. He made significant changes, deleting an introductory march and a minuet (now lost), and he also added flutes and clarinets to increase the tone colors within the work. In this form, the symphony was first performed on March 23, 1783. Mozart himself was pleased with the completed

work, noting to his father, "My new 'Haffner' Symphony has positively amazed me for I had forgotten every single note of it." The concert proved to be a resounding success, and Mozart proudly told his father that the Emperor Joseph "applauded me loudly." The "Haffner," the first of Mozart's final six masterpieces in the genre, was published later both in Vienna and Paris and became both an outstanding musical and financial success. It remains one of his greatest symphonic achievements and one of his most popular works.

— John Jordan

BIOGRAPHIES

Kelci Scott is a junior vocal performance major and a student of Jon Truitt. She has performed several operatic roles including Gretel in *Hansel and Gretel*, Lola in *Gallantry*, and the nursing sister in *Sour Angelica*. Scott is currently playing the role of Angela in the University of Evansville's production of *Parade*, as well as singing a featured part in the Opera Scenes program this fall. She was the 2007 and 2008 winner of the Kentucky Regional NATS competition.

Soprano **Courtney Heberer** has appeared as a concert soloist and recitalist in addition to performing the operatic roles of Susanna in *The Marriage of Figaro*, Gretel in *Hansel and Gretel*, Suor Genovieffa in *Sour Angelica*, and Knitter Number 1 in *A Game of Chance*. She recently was the soprano soloist with the Evansville Philharmonic Chorus and Orchestra in G.F. Handel's *Messiah*. While at the University of Evansville, Heberer has been a frequent soloist with the University Choir in performances such as Joseph Haydn's *Mariazellermesse* and Handel's *Chandos Anthem No. 11: Let God Arise*. A senior pursuing a Bachelor of Music in performance, Heberer studies voice with Roberta Veazey. She was her division's winner of the 2006 Kentucky Regional NATS Competition and the second place winner of the 2007 Kentucky Regional NATS Competition. In the spring, she will take the role of Serpina in the University of Evansville's production of *La serva padrona*. Heberer is a member of the University Choir as well as the Kantorei Chamber Choir.

UNIVERSITY SYMPHONY ORCHESTRA

PROGRAM

Overture to *Egmont*, Op. 84Ludwig van Beethoven
(1770-1827)

"Ach, ich fühl's" from *Die Zauberflöte*, K. 620.....W.A. Mozart
(1756-1791)

Kelci Scott, Soprano

"Ach, ich liebe" from *Die Entführung aus dem Serail*, K. 384.....W.A. Mozart

Courtney Vaal Heberer, Soprano

INTERMISSION

Symphony No. 35 in D Major, K. 385 ("Haffner")W.A. Mozart
I. *Allegro con spirito*
II. *Andante*
III. *Menuetto*
IV. *Presto*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

ASHLEY JUNKER, OBOE

Saturday, October 24, 2009
Wheeler Concert Hall
2:30 p.m.

PROGRAM

Concerto in F Major, F. VII, No. 2Antonio Vivaldi
1. *Allegro guisto* (1678-1741)
2. *Grave*
3. *Allegro*

Anna Henning, Violin
Cyril Patra, Violin
Heather Smyser, Viola
Josh Lee, Cello
Michael Salazar, Harpsichord

Loveliest of Trees (1934)John Duke
(1899-1984)

Dermot and Shela (1810)Ludwig Van Beethoven
(1770-1827)
adapted by James Woodside
Michael Salazar, Piano

Carmen Fantasy (2003)Georges Bizet
1. Prelude to Act IV (1838-1874)
2. *Seguidilla*
3. Flower Song
4. *Habñera*
5. *Danse Boheme*
arranged by Robert Elkjer

Tom Drury, Piano

Trio for Piano, Oboe, and Bassoon (1926)

1. *Presto*
2. *Andante*
3. *Rondo*

Francis Poulenc
(1899-1963)

Tom Drury, Piano
Kate McCormick, Bassoon

Ashley Juncker performs this recital in partial fulfillment of the requirements for the Bachelor of Music in music education. She is a student of Elizabeth Robertson.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



UNIVERSITY CHOIR AND KANTOREI

Tuesday, October 27, 2009
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Dennis Malfatti, Conductor

Soprano

Aria Bonsignore-Berry
Alyssa Brooks
Courtney Heberer*
Jessica Hoyer
Kerri Kapler
Michelle Nuti
Kelci Scott
Stephanie Sullivan*
Ellyn Washburne*
Ellen Welcher

Alto

Jenna Bartley*
Caroline Buckman
Kyrstyn Burns
Fatima Chan
Erin Copeland*
Katie DeMuth
Maggie Evans*
Alyssa Furling
Angelina Murray
Alyssa Padilla

Accompanists

Jennifer Nowacki
Celia Teoh

Tenor

Taylor Droste*
William Gehring
Michael Hopper
Richard McCorkle
Patrick Ritsch*
Tyler Simpson

Bass

Grant Biggert
Greg Engleman*
Jake Fisher
Jason Jett
Gabriel Kinser
Sam Rodriguez
Ryan Rohtla
Michael Salazar*

*Member of Kantorei

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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TRANSLATIONS

Il bianco e dolce cigno

The white and gentle swan dies singing,
while I approach the end of my own life weeping.
Such a strange and different fate: he dies disconsolate, while I die happy.
O Death, which in my dying fills me completely with joy and desire. If I felt no
other pain while dying, I would be content to die a thousand deaths a day.

*Translation by Gordon Paine;
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Vier Ziguenerlieder

1. Himmelstraht so helle und klar
Verse 1: The sky beams so bright and clear, but brighter beams your pair of eyes.
You, my rose, look into my eyes that I may bless you in my happiness.
Verse 2: The little bird's song so sweetly rings; sweeter still is the song my
beloved sings.
You, my rose, look into my eyes that I may bless you in my happiness.
Verse 3: The sun kisses the entire globe; hotter yet are the kisses from your
rosy lips.
You, my rose, look into my eyes that I may bless you in my happiness.
2. Rote Rosenknospen
Red rosebuds already proclaim the stirring of spring.
Rose-red cheeks betray the maiden's first love.
Little red bird, fly down to the red rose.
The lad goes to court the rosy maiden.
3. Brennessel steht an Weges Rand
Stinging nettles stand at the edge of the path;
Envious foes have I in town and country.
They envy, hate, and slander, but they bring me no distress.
If only my sweet love would remain faithful until death.
4. Liebe Schwalbe, kleine Schwalbe
Verse 1: Dear swallow, little swallow, carry my little letter for me.
Fly high, fly quickly, fly into my beloved's house.
Verse 2: If anyone asks you where you come from, whose messenger you are,
Say that you come from the truest heart, which languishes in the pain
of being apart.

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Crucifixus

He was crucified for us under Pontius Pilate, suffered, and was buried.

Ave Maria

Hail Mary, full of grace, the Lord is with you. Blessed are you and blessed is the fruit of your womb, Jesus. Holy Mary, mother of God, pray for us sinners now and at the hour of our death. Amen.

al-Amira wa al-Gharaji (The Princess and the Gypsy)

Madly, in your name I called; all the names, all the adored women, all the flowers of the forest, all the goddesses, all the women in the world in the books of history and in all of the paintings, all of the lovers of the poets. Madly, I was calling God.

My love is bigger than me, bigger than this world. The poor lovers crowned me king of vision and imam of banishment and exile. Madly, in your name, I was calling God.

Translation by Bassam K. Frangieh

UNIVERSITY CHOIR AND KANTOREI

PROGRAM

MagnificatOrlando Gibbons
from *The Short Service* (publ. 1641) (1583-1625)

Il bianco e dolce cigno (1539)Jacques Arcadelt
(1504-1568)

Lullaby (1588)William Byrd
(c. 1540-1623)

Hark, All Ye Lovely Saints (1598)Thomas Weelkes
(1574-1623)

Kantorei

Vier Ziguenerlieder Op. 112Johannes Brahms
1. Himmel strahlt so helle und klar (1833-1897)

2. Rote Rosenknospen

3. Brennessel steht an Weges Rand (Courtney Heberer, Soloist)

4. Liebe Schwalbe, kleine Schwalbe

Crucifixus (1719)Antonio Lotti
(1666-1740)

Ave Maria (1992)Javier Busto
(b. 1949)

Pilgrim's Hymn (1997)Stephen Paulus
(b. 1949)

al-Amira wa al-Gharaji (2009)Subaram Raman
(b. 1986)

Text by Abdul al-Bayati
(1926-1992)

Afro-American Fragments (1992)William Averitt
1. When Sue Wears Red (b. 1948)

2. Dream Dust

3. Song for Billie Holiday (Kelci Scott, Soloist)

4. Feet o'Jesus

5. Fire

Text by Langston Hughes
(1902-1967)

University Choir

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

FRANK BLUBAUGH, TRUMPET

Sunday, November 1, 2009
Wheeler Concert Hall
2:30 p.m.

THOMAS DRURY, PIANO AND ELECTRONICS
ART ADYE, HORN
TRAVIS GUFFEY, TROMBONE

PROGRAM

Concerto in E^b Major, Hob.VIIe:1Franz Josef Haydn
I. *Allegro* (1732-1809)

II. *Andante*

III. *Allegro*

Ricercare una Melodia (1984)Jonathan Harvey
(b. 1939)

INTERMISSION

Sonata for Trumpet and Piano (1956)Halsey Stevens
I. *Allegro Moderato* (1908-1989)

II. *Adagio tenero*

III. *Allegro*

Sonata for Horn, Trumpet, and Trombone (1922)Francis Poulenc
I. *Allegro* (1899-1963)

This recital is performed by Frank Blubaugh in addition to the requirements for two degrees, the Bachelor of Music and the Bachelor of Music in Education.

He is a student of Timothy Zifer.

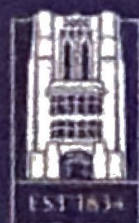
Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



FIRST TUESDAY CONCERT SERIES

EYKAMP STRING QUARTET

Tuesday, November 3, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

EYKAMP STRING QUARTET PERSONNEL

Gared Crawford, Violinist, is the concertmaster of the Evansville Philharmonic Orchestra. He is a graduate of Northwestern University and in 2006-07 he served as the associate concertmaster of the South Bend Symphony. In 2005 he served as concertmaster for the Chautauqua Festival Orchestra. During his studies, Crawford performed as soloist with the Oberlin Conservatory Orchestra as well as the Philharmonia Orchestra of Northwestern University. He was also a recipient of the Grand Prize in the 55th annual Colemann Chamber Music Competition, and from 2001 to 2003 he gave nationwide performances with the Erato String Quartet.

Jung-Min Shin, Violinist, is the newly-appointed associate concertmaster of the Evansville Philharmonic Orchestra. Born in Seoul, Korea, Shin earned a Bachelor of Music from Seoul National University, a Diploma of Orchestra Academy from Toho Gakuen School in Japan, and a Master of Music from the Juilliard School. While studying in Korea, she won numerous competitions including the Korean Philharmonic Orchestra Competition and the Strad Competition. While a student at the Toho Gakuen School, she was awarded a full scholarship to perform as a member of their Scholarship String Quartet and participated as concertmaster of Toho Orchestra Academy. During the summers, she has participated in festivals such as the Aspen Music Festival, Flaine Festival in France, and Spoleto Festival U.S.A. She is currently pursuing a Doctor of Music at Indiana University, where she studies with Mauricio Fuks.

Craig Bate, Violist, is the principal violist of the Evansville Philharmonic Orchestra and the Owensboro Symphony Orchestra. A graduate of the Juilliard School and Indiana University, Bate has appeared as a soloist throughout the United States, including a recent concerto performance in Bloomington, Indiana, as the winner of Indiana University's Concerto Competition. He attended the Aspen Music Festival as a fellowship recipient for four years and the New York String Orchestra Seminar, led by Jaime Laredo in Carnegie Hall. Bate was the Grand Prize winner at the 2002 International Gee Viola Competition in Aspen, Colorado. At age 17, he won a position with the Madison Symphony Orchestra where he was offered tenure two years later. In 2006-07 he also held the position of principal violist of the Terre Haute Symphony Orchestra.

Kevin Bate, Cellist, serves as principal cellist of the Evansville Philharmonic Orchestra. A native of Milwaukee, Wisconsin, he is an active soloist and chamber musician. He has soloed with orchestras in Europe and North America and has given recitals on both continents. As a champion of contemporary music, Bate has premiered several new compositions and has collaborated in recording new works under the Summit label. He holds a Bachelor of Music from De Pauw University and a Performance Diploma from Indiana University where he worked with the master cellist Janos Starker.

*The Eykamp String Quartet
is made possible by the special underwriting of
Rita, Richard, and Dorothy Eykamp, friends of the University of Evansville
and the Evansville Philharmonic Orchestra.*

EYKAMP STRING QUARTET

PROGRAM

- String Quartet in E Minor,
Op. 59, No. 2 ("Razumovsky") Ludwig van Beethoven
 I. *Allegro* (1770-1827)
 II. *Molto adagio*
 III. *Allegretto*
 IV. *Finale*

INTERMISSION

- String Quartet in B Minor, Op. 11 Samuel Barber
 I. *Molto allegro e appassionato* (1910-1981)
 II. *Molto adagio*
 III. *Molto allegro (come prima)*

- String Quartet No. 3 Béla Bartók
 I. *Prima parte: Moderato* (1881-1945)
 II. *Seconda parte: Allegro*
 III. *Recapitulazione della prima parte: Moderato*
 IV. *Coda: Allegro molto*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

O Mistress Mine (1905).....Roger Quilter
(1877-1953)

Jake Fisher, Voice
Tyler Simpson, Piano

Prelude in G Major, Op. 32, No. 5.....Sergei Rachmaninoff
(1873-1943)

Maggie Evans, Piano

Fantasy in D Minor, K. 397.....Wolfgang Amadeus Mozart
(1756-1791)

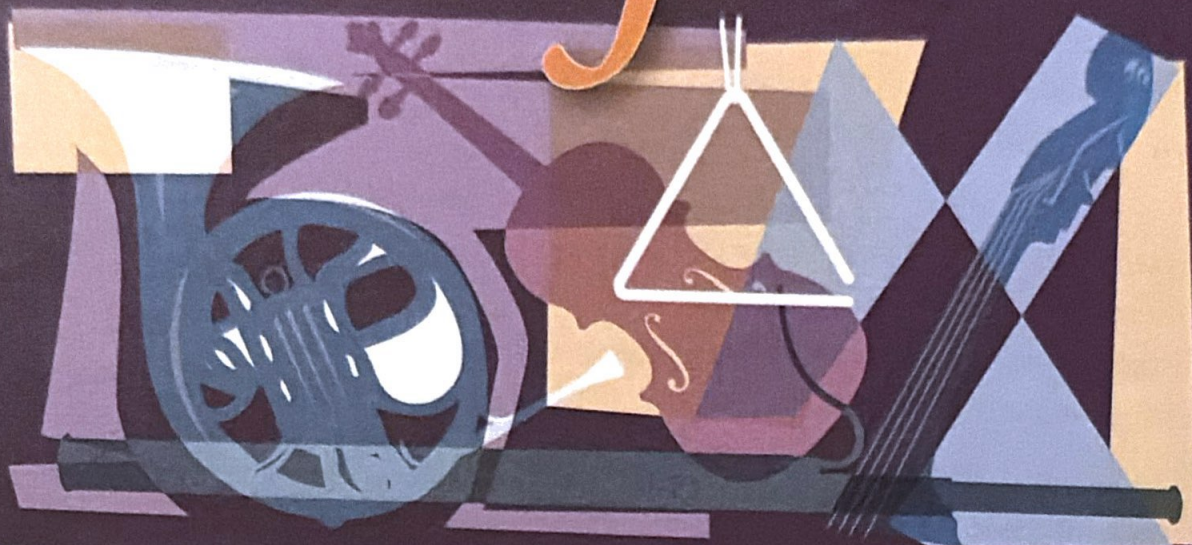
Theodore Zajler, Piano

Lied (for Clarinet Solo) (1983)..Luciano Berio
(1925-2003)

Ben Werne, Clarinet

Thursday, November 5, 2009
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



SCHMIDT OPERA SERIES

WHERE EVERYBODY KNOWS YOUR NAME

A Program of Opera Scenes

Friday and Saturday, November 6 and 7, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

SCHMIDT OPERA SERIES WHERE EVERYBODY KNOWS YOUR NAME

A Program of Opera Scenes

Jon Truitt, Director
Tom Drury, Piano

PROGRAM

The following scenes may intersect or interrupt each other, but the approximate program is as follows:

- Don Giovanni*, Act I W. A. Mozart
(1756-1791)
 Giovinette, che fate all'amore
 Manco male, é partita
 Ho capito
 Alfin siam liberati
 Lá ci darem la mano
 Fermati, scellerato!
 Ah! fuggi il traditor!
 Don Giovanni Grant Biggert
 Don Ottavio Richard McCorkle
 Donna Elvira Caroline Buckman
 Donna Anna Kyrstyn Burns
 Zerlina Angelina Murray
 Masetto Samuel Rodriguez
 Leporello Jason Jett
- Il barbiere di Siviglia*, Act I Gioacchino Rossini
(1792-1868)
 Sí, sí! la vincerò!
 Ma bravi! ma benone!
 Dunque io son
 Rosina Courtney Vaal Heberer
 Figaro Patrick Ritsch
- Merry Wives of Windsor*, Act I Otto Nicolai
(1810-1849)
 No, I declare this is too bold
 I have to find dear Mistress Ford
 Alice Ford Apryl Higgins
 Meg Page Jaclyn Hostettler

SYNOPSIS

Setting: A normal evening at "Giovanni's," a mysterious tavern in which the various worlds of opera intersect and overlap.

As the evening begins, peasants arrive, celebrating the nuptials of their friends Zerlina and Masetto. As the crowd celebrates the young couple's love, Figaro encounters the young maid Rosina, telling her that he needs to speak with her about a matter of some importance. They are interrupted by Don Giovanni's arrival but agree to meet later.

When Don Giovanni and Leporello enter, the lascivious nobleman pursues the bride, angering the groom, Masetto, who is removed by Leporello. Alone with Zerlina, the Don applies his charm, but Donna Elvira interrupts and protectively whisks the girl away.

As the Don leaves angrily, Figaro reappears and comments upon the scene. When Rosina arrives, he warns her that her evil foster father, Bartolo, plans to marry her the very next day. The barber promises to deliver a note to Lindoro, the young man who holds her interest, if she would write one. At first the young woman refuses, but the joke is ultimately on Figaro as she reveals she had written the note before he had arrived.

Figaro and Rosina are leaving to begin their plans when Alice Ford angrily rushes in, clutching a letter from the fat old knight John Falstaff. She declares that she will find her friend Mrs. Page to discuss the matter. As she leaves, Marianne dramatically bursts in, distraught at the prospect of being forced to marry the vile Tartuffe by her father. The maid Dorine challenges her to resist her father and marry her true love Valere. As Marianne despairs of her lost love, Dorine mocks her mercilessly.

Mrs. Page then rushes in, also clutching a letter from Falstaff. As Alice returns, the two soon realize that the fat knight Falstaff has sent them identical love letters! The two married women craftily plot revenge on the old seducer.

Meanwhile, gypsy maidens Frasquita and Mercédès use tarot cards to see their future – the two ladies foresee rich and gallant lovers for themselves. As they rejoice their good fortune, Carmen's cards spell death for her and for her lover José. She accepts the prophecy with resignation.

As the gypsies depart, three young school maids enter and announce themselves – they soon depart with Don Giovanni. Fernando then rushes into the room, seeking Doña Francisquita. When Don Matías formally introduces his son, Fernando, to his prospective "mother-in-law" (secretly Fernando's friend Cardona in disguise) both he and the girl's mother, Doña Francisca, are alarmed by the young couple's excessive intimacy. Cardona encourages his friend to persist, and when Francisquita and Fernando seem about to kiss, Don Matías is apoplectic with rage.

Augusta, as angry as Don Matías, enters pursued by her four friends. Her husband, Tabor, has left her and is living with his young mistress, Baby Doe. The friends inform Augusta that Tabor plans to divorce her. She swears to ruin him.

Meanwhile, outside, Leporello, in disguise as Don Giovanni, is trying to escape the amorous advances of Donna Elvira. As he tries to sneak away, Ottavio arrives with Anna, consoling her in her grief over the murder of her father by Don Giovanni. Just as Leporello is about to slip through the door, which he has difficulty finding, Zerlina and Masetto see him in his Giovanni disguise and catch him before he can escape. When Anna and Ottavio notice what is going on, all move to surround Leporello, threatening him with death. Elvira tries to protect the man whom she thinks is Giovanni, claiming that he is her husband and begging for pity. The other four ignore her, but Leporello removes his cloak to reveal his true identity. While everyone is so taken aback in the confusion, Leporello is able to escape.

<i>Tartuffe</i> , Op. 47, Act I.....	Kirke Mechem
Where's your spirit, girl?	(b. 1925)
No more, pale moon	
Marianne	Alyssa Brooks
Dorine	Tiffany Winternheimer
<i>Carmen</i> , Act III	Georges Bizet
Mélons, coupons (Trio)	(1838-1875)
Carmen	Alyssa Furling
Frasquita	Jessica Hoyer
Mercédès	Janelle Mulherin
<i>Mikado</i> , Act I	William Gilbert / Arthur Sullivan
Three Little Maids from School	(1836-1911) / (1842-1900)
Yum Yum	Tiffany Winternheimer
Peep-Bo	Apryl Higgins
Petti-Sing	Brittany Brazinski
<i>Doña Francisquita</i> , Act II.....	Amadeo Vives
¡Fuí demasiado vehemente! (Quintet)	(1871-1932)
Doña Francisquita	Michelle Nuti
Fernando	Jeremy Aldridge
Don Matías	Michael Salazar
Cardona	Patrick Ritsch
Doña Francisca	Melanie Bacaling
<i>Ballad of Baby Doe</i> , Act I, Scene 5	Douglas Moore
What do you intend to do, Augusta?	(1893-1969)
Augusta Tabor	Kelci Scott
First Friend	Marjorie Heideman
Second Friend	Veronica Cintron
Third Friend	Elizabeth Graper
Fourth Friend	Ashley Smith
<i>Don Giovanni</i> , Act II.....	W. A. Mozart
Sola, sola in bujo loco (Sestetto)	(1756-1791)
<i>See Don Giovanni, Act I, cast above</i>	

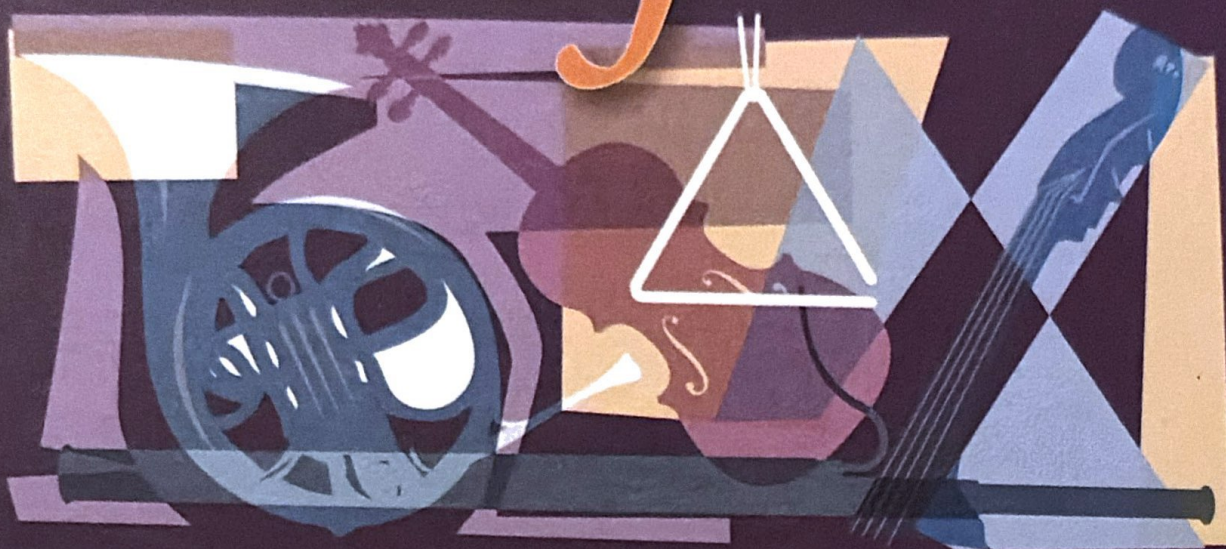
Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



MILTON Z. TINKER MEMORIAL CONCERT

Sunday, November 8, 2009
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Signature School Orchestra

Becky Simpkins, Conductor

Violin

Sam Barnett,
Concertmaster
Robyn Boyd
Evan Brizius
Abigail Browder
Whitney Caplinger
Andrew Dam
Angela Jordan
Christine Kim
Julia Kim
Brenna Mercer
Mihret Moges
Courtney Mullen
Ali Renschler
Jacob Todd
Alyssa VanBibber

Viola

Daniel Cory
Samyuth Subramanian
Douglas Sullivan

Cello

Sasha Feinberg
Kainan Kawamura
Christina Krawec
Logan Martin
Cameron McCool
Christian Miller
Dellon Pekar

Bass

Kane Stratman

Oboe

Rachel Berger
Mary Butler

Clarinet

Henry Maurer

Piano

Neel Erickson
Sarah Whiting

Trumpet

Dave Jarrett*
Cezary Wojick

French Horn

Alex Schnautz*

Percussion

Sylvia Jang
Justin Miller
Jacob Mumford
Wilson Phillips
Christopher Pratt
Ivan Schaffer
Oliver Schaperjohn

Flute

Tori Curtis
Mara Schnell

Bassoon

Megan Haire*
Kate McCormick*

*Guest Musicians

MILTON Z. TINKER

Milton Z. Tinker was born near Kingsville, Ohio, on June 25, 1834, and died on November 26, 1914. He came to Evansville in 1867 and worked as superintendent of music in the Evansville schools for 47 years.

Tinker created a rigorous music curriculum for the Evansville schools. He was a much loved and respected teacher. After his death on Thanksgiving day of 1914, Evansville citizens banded together to raise money for a large pipe organ which was later installed in Evansville's newly constructed Soldiers' and Sailors' Memorial Coliseum and dedicated on November 18, 1919.

While raising funds for the organ, the *Evansville Courier* boldly proclaimed on April 10, 1917. "That the citizens of Evansville should unite in doing him honor, is but natural; that they should seek to keep his memory in the minds of the rising generation is but right. The organ in the Coliseum, which will be known as the Tinker Memorial Organ, is but a fitting tribute [to] the man whose energy and talent have placed Evansville in the place she occupies today in the musical world."

University of Evansville Chapter
American Guild of Organists

present the

MILTON Z. TINKER
MEMORIAL CONCERT

PROGRAM

Symphony No. 1 in D, Op. 14.....Louis Vierne
VI. Final (1870-1937)

Michael Salazar, Organ

Dix-huitième Ordre (1722).....François Couperin
Le Tic-Toc-Choc, ou Les Maillotins (1668-1733)

Michael Salazar, Harpsichord

Fantasy in D Minor, K. 397.....Wolfgang Amadeus Mozart
(1756-1791)

Theo Zajler, Piano

Improvisations.....Francis Poulenc
I. (1932) (1899-1963)

VII. (1933)

XV. *Hommage à Edith Piaf* (1959)

John Posey, Piano

INTERVAL

Remarks: Who was Milton Z. Tinker?.....Jeff Lyons and Douglas Reed

"The Ludlows" from *Legends of the Fall*James Horner
(b. 1953)

Music from *Ratatouille*Michael Giacchino
(b. 1967)

Concerto in E Minor for Violin and Orchestra, Op.64.....Felix Mendelssohn
Allegretto (1809-1847)

Signature School Orchestra
Sam Barnett, Violin

DEPARTMENT MUSIC



WIND ENSEMBLE

Tuesday, November 10, 2009
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission ... Sacred Trust

PERSONNEL

Kenneth Steinsultz, Conductor

Piccolo

Kerri Kappler

Flute

Alyssa Kereki*
Kelli Coleman
Amanda Gray
Karrie Anne Skinner
Elizabeth Stone

Oboe

Ashley Junker*
Hilary Fisher

Bassoon

Megan Haire*
Daniel Wheelock*†

Clarinet

Ben Werne*
Blake Compton
Melissa Heckner
Taryn Holmes
Janel Jett
Amandine Martin
Stephanie Myers
Virginia Niese
Carrie Schindler

Bass Clarinet

Stephanie Myers
Virginia Niese

Alto Saxophone

Monte Skelton*
Jon Bolin

Tenor Saxophone

Aaron Groves

Baritone Saxophone

Caleb Thompson

Trumpet

Lauren Hart*
Dalton Bailey
Taylor Barnett
Frank Blubaugh
Cassandra Weybright
Nathan Winstead

Horn

Caleb Gorrell*
Alex Schnautz*†
Megan Braden

Trombone

Travis Guffey*
Tina Lu'u'loa

Euphonium

Jessica Handy*
Kody Woodson

Tuba

Katie Weihbrecht*
James Drury

Percussion

Kaitlin Gress*
Kayla Brenton
Tim Gaisser
Travis Humbert
Josh Nixon

Piano

Michael Salazar

*Principal or Co-principal

†Community Member

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PROGRAM NOTES

Celebrations

Commissioned in 1988 to commemorate the 20th anniversary of the Medalist Concert Band of Bloomington, Minnesota, *Celebrations* is a dynamic work that alternates between two themes. The first theme employs fast, technical phrases in the woodwinds against a punctuated background by the brass and percussion. A second sustained theme is introduced into the composition utilizing brass choir, woodwind choir, and full winds. Both themes combine for an energetic finale.

Blue Shades

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent; however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) appear constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

— Frank Ticheli

First Suite in E-flat for Military Band

Written in 1909, the *First Suite in E-flat for Military Band* is regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated 14 times by various combinations of instruments, as well as in inversion. The 15th variation serves as a coda to the movement. The *Intermezzo* is based on the *Chaconne* theme, presenting it in two contrasting styles. The two themes of the *March* are also based on the *Chaconne*. The two themes are in contrasting styles: one sharp and punctuated, the other broad and sustained. Both are in the context of a stately, British march.

Popcopy

Popcopy is a work in three movements that is inspired by famous catchphrases. The work's title in itself is also a catchphrase from a Dave Chapelle skit that deals with a local copy center, to which every composer can relate. The first movement, "More Cowbell!," is based on a popular "*Saturday Night Live*" skit featuring Will Ferrell as a fictional cowbell player for the band Blue Oyster Cult. Ferrell's character, Gene Frenkle, fervently tells the band that since there are no songs that feature the cowbell, he would be doing a disservice to himself and the band if he didn't "play the hell out of this" cowbell. The producer then coins the famous phrase: "Guess what?! I've got a fever, and the only prescription is ... more cowbell!" In this movement, four cowbell parts surround the band to emulate the struggle of balance between the band and the cowbells, but the cowbells also help in keeping the band together during complex rhythmic sections.

The second movement, "One Time at Band Camp," is a catchphrase from the movie *American Pie*. The character Michelle Flaherty is an eccentric nerd who tells many annoying stories about her experiences at band camp. The character in the movie plays the flute, so a flute solo is featured. This movement portrays reminiscences of summer love found and lost.

"Serenity Now" is inspired by an episode from the final season of *Seinfeld*. George's father, Frank Costanza, is advised to say "serenity now" aloud every time his blood pressure is in danger. Instead of calmly saying the phrase, Frank yells it each time. The character Kramer also uses this catchphrase, but when he finally has a mental meltdown, he discovers that saying this phrase only makes things worse. Like the episode itself, the music deals with the line between sanity and insanity with at least four other story lines going on at the same time. There are multiple band quotes scattered in the music (shrouded tributes to Holst, Hindemith, and Sousa), aleatoric and non-metered sections, and a schizophrenic form to this final movement.

– Scott McAllister

WIND ENSEMBLE

PROGRAM

Celebrations (1991)John Zdechlik
(b. 1937)

First Suite in E $\flat$ for Military Band, Op. 28, No. 1 (1909)Gustav Holst
I. Chaconne (1874-1934)
II. Intermezzo
III. March

Blue Shades (1997)Frank Ticheli
(b. 1958)

Popcopy (2009)Scott McAllister
I. More Cowbell! (b. 1969)
II. One Time at Band Camp
III. Serenity Now

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Fantasie in A Minor, TWV 40.....G. P. Telemann
Grave (1681-1767)

Vivace

Adagio

Allegro

Elizabeth Stone, Flute

Sicilienne (1944)Pierre Lantier
(1910-1998)

Aaron Groves, Alto Saxophone

Kristin Jones, Piano

Praeludium in B Minor, BWV 544.....Johann Sebastian Bach
(1685-1750)

Michael Salazar Organ

The Crucifixion (1954).....Samuel Barber
(1910-1981)

Audrey Boutwell, Soprano

Beverly Attinger, Piano

"The Lads in Their Hundreds"
from *A Shropshire Lad* (1896).....Arthur Somervell
(1863-1937)

Angelina Murray, Mezzo-Soprano

Rob Hutchison, Piano

Ouvre ton Coeur (1859).....Georges Bizet
(1838-1875)

Brittany Brazinski, Voice
Rob Hutchison, Piano

Sonata, Op. 51.....Flor Peeters
II. Aria (1903-1986)

Nick Seibert, Trumpet
Patrick Ritsch, Piano

Sonata in E Minor, No. 5 for Cello and Piano.....Antonio Vivaldi
Largo (1678-1741)

Justin Carter, Cello
Patrick Ritsch, Piano

Trio VI in C Major, Op. 45, No 6.....Giuseppe Cambini
I. Allegro con grazia (1746-1829)

Karrie Anne Skinner, Flute
Hilary Fisher, Oboe
Megan Haire, Bassoon

Thursday, November 12, 2009
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



FACULTY RECITAL

TIMOTHY ZIFER
TRUMPET

HELEN SKUGGEDAL REED
ORGAN

Tuesday, November 17, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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TIMOTHY ZIFER, TRUMPET
HELEN SKUGGEDAL REED, ORGAN

PROGRAM

Toccata Duo (2007)	Paul Ayres (b. 1968)
<i>Four Themes on Paintings of Edward Munch</i> (1989)	Anthony Plog (b. 1947)
The Sun	
The Dance of Life	
Woman Embracing Death	
Night	

INTERMISSION

<i>The Hollow Men</i> , Op. 25	Vincent Persichetti (1915-1987)
<i>Fenster</i> (1980)	Petr Eben (1929-2007)
<i>Blaues Fenster</i>	
<i>Grunes Fenster</i>	
<i>Rotes Fenster</i>	
<i>Goldenes Fenster</i>	

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Ultimatum.....Seymour Barab
from *Songs of Perfect Propriety* (1959) (b. 1921)

Stephanie Voll, Mezzo-Soprano
Michael Salazar, Piano

Intrada (1958)Otto Ketting
(b. 1935)

Taylor Barnett, Trumpet

Dämmerung senkte sich von oben,
Op. 59, No. 1.....Johannes Brahms
(1833-1897)

Jenna Bartley, Mezzo-Soprano
Michael Salazar, Piano

Nocturno for Horn in F, Op. 7.....Franz Strauss
(1822-1905)

Caleb Gorrell, French Horn
Kristin Jones, Piano

"Jewel Song" from *Faust* (1859).....Charles Gounod
(1818-1893)

Stephanie Sullivan, Voice
Jennifer Nowacki, Piano

Immer leiser wird, Op. 105, No. 2.....Johannes Brahms

Courtney Heberer, Soprano
John Posey, Piano

An Die Musik, Op. 88, No. 4.....Franz Schubert
(1797-1828)

Alyssa Padilla, Mezzo-Soprano
Michael Salazar, Piano

Premier Solo (c. 1890).....Eugene Bourdeau
(1850-1925)

Megan Haire, Bassoon
Kristin Jones, Piano

Automne, Op. 18, No. 3.....Gabriel Fauré
(1845-1924)

Erin Copeland, Soprano
Tyler Simpson, Piano

Prison, Op. 83, No. 1.....Gabriel Fauré

Anna Christianson, Soprano
Beverly Attinger, Piano

Thursday, November 19, 2009
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



UE PIANO SERIES SPENCER MYER

Thursday, November 19, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

Spencer Myer

Gold Medalist of the 2008 New Orleans International Piano Competition, Spencer Myer is garnering stellar audience and critical acclaim from around the globe, rapidly establishing himself as one of the most outstanding pianists of his generation.

Myer's orchestral, recital, and chamber music performances have been heard throughout North America, Canada, Europe, Africa, and Asia. He has been a soloist with the Cleveland Orchestra; Louisiana Philharmonic Orchestra; the Bozeman, Indianapolis, Knoxville, New Haven, Phoenix, Richmond (Indiana), Santa Fe, Southeast Iowa, Tucson, and Wyoming symphony orchestras; Dayton and Louisiana philharmonic orchestras; and Beijing's China National Symphony Orchestra. In May 2005, his recital and orchestral tour of South Africa included a performance of the five piano concerti of Beethoven with the Chamber Orchestra of South Africa.

Myer's recital appearances have been presented in New York City's Weill Recital Hall, 92nd Street Y, and Steinway Hall; Philadelphia's Kimmel Center for the Performing Arts; London's Wigmore Hall; as well as in Chicago, Cincinnati, Fort Worth, Knoxville, Logan, and China. Many of his performances have been broadcasted on WQXR (New York City), WHYY (Philadelphia), WCLV (Cleveland), and WFMT (Chicago).

In 2004, Myer captured First Prize in the 10th UNISA International Piano Competition in Pretoria, South Africa, as well as special prizes for the best performances of Bach, the commissioned work, the semifinal round recital, and both concerto prizes in the final round. Winner of the 2006 Christel DeHaan Classical Fellowship from the American Pianists Association, he also received both of the competition's special prizes in Chamber Music and Lieder Accompanying. He is also the winner of the 2000 Marilyn Horne Foundation Competition, and subsequently enjoys a growing reputation as a vocal collaborator. Myer has been a member of Astral Artistic Services' performance roster from 2003 to 2009, a result of his having won that organization's 2003 national auditions.

Myer is a graduate of the Juilliard School, where he studied with Julian Martin. Other teachers include Peter Takács, Joseph Schwartz, and Christina Dahl. His Doctor of Musical Arts degree was conferred by Stony Brook University in 2005.

Spencer Myer can be heard on the Dimension Records label, performing music of the late Cleveland composer Frederick Koch, and on a composer-conducted Naxos CD in performances of three concerti from Huang Ruo's Chamber Concerto Cycle. His debut CD for Harmonia Mundi USA – music of Busoni, Copland, Debussy, and Kohls – was released in the fall of 2007.

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SPENCER MYER

PROGRAM

Suite No. 2 in F Major, HWV 427.....George Frideric Handel
Adagi
Allegro
Adagio
Allegro
(1685-1759)

Sonata 1.X.1905 ("From the Street")Leoš Janáček
Presentiment (Con moto)
Death (Adagio)
(1854-1928)

Sonata No. 14 in C-sharp Minor, Op. 27,
No. 2 ("Moonlight")Ludwig van Beethoven
Adagio sostenuto
Allegretto
Presto agitato
(1770-1827)

INTERMISSION

Four Impromptus, Op. 90, D. 899.....Franz Schubert
No. 1 in C Minor
No. 2 in E-flat Major
No. 3 in G-flat Major
No. 4 in A-flat Major
(1797-1828)

from *Goyescas* (1913)Enrique Granados
El amor y la muerte, balada
Los Requeiebros
(1867-1916)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
BEN WERNE, CLARINET

Saturday, November 21, 2009
Wheeler Concert Hall
2:00 p.m.

PROGRAM

Sonata for Clarinet in E-flat Major, Op. 120, No. 2Johannes Brahms
1. *Allegro amabile* (1833-1897)
2. *Appassionato, ma non troppo allegro*
3. *Andante con moto*

Kristin Jones, Piano

Lied for Clarinet Solo (1983)Luciano Berio
(1925-2003)

SHORT BREAK

Introduction, Theme, and Variations (1809)Gioacchino Rossini
(1792-1868)

Kristin Jones, Piano

Excerpt Mania! (1991)Daniel Lochrie
(b. 1961)

Anne Wilcheck-Schuessler, Clarinet
Jason Gresl, Clarinet
James Goodhue, Bass Clarinet

This recital is performed in partial fulfillment of the requirements for the Bachelor of Music in Music Education. Ben Werne is a student of Thomas Josenhans.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



UE STRING ENSEMBLES

Sunday, November 22, 2009
Wheeler Concert Hall
3:00 p.m.



UNIVERSITY
OF
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PERSONNEL
String Ensemble
Eric Garcia, Conductor

Violin I

Fatima Chan
Katie Demuth
David Riedford
Alayna Faulkenberg

Violin II

Anna Henning
Jessie Noland
Eliza Turbyfill
Samantha Rector
Abby Carrasco

Viola

Amanda Squire
Amanda Buell

Cello

Justin Carter
Josh Lee

Bass

Kaleo Ha'o
Chris Doran

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UE STRING ENSEMBLES

PROGRAM

Sonata in G Major, K. 301 for Piano and Violin W.A. Mozart
I. *Allegro con spirito*
II. *Allegro*
(1756-1791)

Fatima Tsz Hei Chan, Violin
Kristin Jones, Piano

Oblivion (Milonga) for Violin, Cello, and Piano (1972) Astor Piazzolla
(1921-1992)
arr. J. Bragato

Fatima Tsz Hei Chan, Violin
Kate Chybowski, Cello
Margaret Evans, Piano

Duet in G Major, TWV 40:111 for Two Violas G.P. Telemann
I. *Adagio*
II. *Allegro*
III. *Largo e misurato*
IV. *Vivace e staccato*
(1681-1767)
arr. L. Latham

Amanda Squire and Amanda Buell, Violas

String Quartet in D Major, Op. 44, No. 1 Felix Mendelssohn
I. *Molto allegro vivace*
(1809 - 1847)

The Viersome Quartet

Alayna Faulkenberg, Violin
Cyril Patra, Violin

Amanda Squire, Viola
Kate Chybowski, Cello

Quintet No. 1 for Piano and Strings David Reidford
(b. 1989)

Carol Dallinger, Violin
Alayna Faulkenberg, Violin
Fatima Chan, Violin
Jessie Noland, Violin
Amanda Buell, Viola

Justin Carter, Cello
Kaleo Ha'o, Bass
Chris Doran, Bass
David Riedford, Piano

St. Paul's Suite, Op. 29, No. 2 Gustav Holst
I. Jig
II. Ostinato
III. Intermezzo
IV. Finale (The Dargason)
(1874-1934)

DEPARTMENT MUSIC



MEN'S AND WOMEN'S CHORUSES

Sunday, November 22, 2009
Neu Chapel
6:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Dennis Malfatti, Conductor

Men's Chorus

Corbe Ashby
Jeffrey Buente
Joshua Cleveland
Frank Garrett
Paden Gullquist
Lance Hueston

Kent Johnson
Joseph Luegers
Brandon Miller
Drew Myers
Jeremy Smith
Benjamin Werne

Dennis Williams
Matt Williams
Devin Wojtanek
Theo Zajler

Women's Chorus

Soprano I

Melanie Bacaling
Joanna Calahan
Veronica Cintron
Carly Ebertz
Brett Enneking
Marjorie Heideman
Apryl Higgins
Rachel Hurley
Taylor Paquette
Samantha Robinson
Alyssa Stamps
Kayli Warmker
Tiffany Winternheimer

Soprano II

Merrill Bradford
Anna Christianson
Joanne Cobar
Sandra Dunn
Margaret Durkovic
Sara Elliott

Carolyn France
Whitney Lantz
Kristy Li Strand
Miranda McCool
Sara McNeely
Janelle Mulherin
Kayla Ryan
Ashley Smith
Amanda Stagg
Megan Tucker
Chelsea VanRosendale
Stephanie Voll

Alto I

Audrey Boutwell
Amber Brandenburg
Kassie Cox
Courtney Graham
Elizabeth Graper
Jaclyn Hostettler
Andrea Solomonson
Samantha Urban

Brittany Vuille
Clara Wallace
Jena Yarley
Kirsten Yates

Alto II

Jessica Allen
Brittany Brazinski
Kelly Couchman
Mary Dohoney
Deirdre Gillen
Taryn Holmes
Beverly Karns
Jenna McCord
Lauren McMillen
Clare Pressimone
Dorothy Sibrel
Colleen Vonalt
Kendly Wood
Alexandria Wreggelsworth
Allison Young

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

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TRANSLATIONS

"Wir eilen mit schwachen doch emsigen Schritten"

We hurry with weak yet eager steps,

O Jesus, O master, to you for help.

You faithfully look for the sick and straying.

Ah hear, as we raise our voices to pray for help!

May your gracious countenance give us joy!

"Ave Verum Corpus"

Hail true Body, born of the Virgin Mary

Who truly suffered and was sacrificed on the cross for mankind,

Whose side was pierced from which flowed water and blood.

Be for us a foretaste of heaven at the final judgement.

O Jesu sweet, O Jesu pure, O Jesu Son of Mary,

Have mercy on me. Amen

Cantique de Jean Racine, Op. 11

Word of God the most high, our sole hope,

eternal day of the earth and heavens

as we break the silence of the peaceful night

divine saviour, look down upon us.

Imbue us with the fire of thy great mercy

so that hell itself will flee at the sound of your voice.

Disperse the sleep which leads our languishing souls

to stray from the path of righteousness.

O Christ show your favour to your faithful people

who have come together to worship you.

Receive the praises that they offer up to your immortal glory

and may they come back laden with the gift of your grace.

FALL CONCERT

PROGRAM

- The Spacious Heavens Declare (1999)..... John Goss
(1800-1880)
arr. Dale Grotenhuis
- O Master, Let Me Walk with Thee (1999)..... H. Percy Smith
(1825-1898)
arr. Dale Grotenhuis
- Liebe, Op. 17, No. 2..... Franz Schubert
(1797-1828)
- Down by the Sally Gardens (1951)..... arr. Henry G. Mishkin
- We Shall Walk through the Valley in Peace (1970) arr. W. Appling
- Somebody's Calling My Name (1975)..... arr. Wendell Whalum
Corbe Ashby and Joshua Cleveland, Soloists
- Homeward Bound (1990) Carl Strommen
(b. 1940)
- With a Voice of Singing (1956)..... Martin Shaw
(1875-1958)

Men's Chorus

Patrick Ritsch, Accompanist

- "Wir eilen mit schwachen doch emsigen Schritten" J. S. Bach
from Cantata BWV 78 *Jesu, der du meine Seele* (1685-1750)
- Ave Verum Corpus, Op. 1, No. 2..... Edward Elgar
(1857-1934)
- Cantique de Jean Racine*, Op. 11 Gabriel Fauré
(1827-1924)
arr. D. G. Mason
- Kin to Sorrow* (2006)..... Stephen Paulus
(b. 1949)
- Psalm 150 David Willcocks
(b. 1919)

Women's Chorus

Michael Salazar, Accompanist

DEPARTMENT MUSIC



JAZZ ENSEMBLES FALL CONCERT

Sunday, November 22, 2009
Wheeler Concert Hall
7:00 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

JAZZ ENSEMBLES PERSONNEL

JAZZ ENSEMBLE II

Renato Butturi, Director

Alto Saxophone I

Bethany Leist

Alto Saxophone II

Megan Haire

Tenor Saxophone I

Lucas Keck

Tenor Saxophone II

Cassandra Weybright

Baritone Saxophone

Caleb Thompson

Trumpet I

David Schultz

Trumpet II

David Lusto

Trumpet III

Mitchell Mower

Trumpet IV

Stephen Abel

Trombone I

Mark Myers

Trombone II

John Sakel

Trombone III

Darryl Megli

Piano

Ian Lynch

Bass

Christopher Doran

Guitar

Jon Harvey

Drums

Timothy Gaiser

JAZZ ENSEMBLE I

Timothy Zifer, Director

Alto Saxophone I

Monte Skelton

Alto Saxophone II

Stephanie Myers

Tenor Saxophone I

Pete Anderson

Tenor Saxophone II

Chelsea McLearn

Baritone Saxophone

Aaron Groves

Trumpet I

Lauren Hart

Trumpet II

Taylor Barnett

Trumpet III

Nick Seibert

Trumpet IV

Dalton Bailey

Trombone I

Travis Guffey

Trombone II

Tina Lu'ulua

Trombone III

Kody Woodson

Bass Trombone

Kenneth Steinsultz*

Piano

John Posey

Bass

Josh Stallings

Guitar

Christopher Mc Laughlin

Drums

Josh Nixon

*UE Faculty

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JAZZ ENSEMBLES FALL CONCERT

PROGRAM

<i>In a Mellow Tone</i> (1939)	Duke Ellington arr. Mark Taylor
<i>Black Orpheus</i> (1959)	Luiz Bonfá arr. Paul Murtha
<i>Autumn Leaves</i> (1947)	Joseph Kosma arr. John Berry
<i>Watermelon Man</i> (1962)	Herbie Hancock arr. Jerry Nowak
<i>West Valley</i>	Gregory Yasinitsky
<i>Fly Me to the Moon</i> (1954)	Bart Howard arr. Sammy Nestico
<i>You Stepped Out of a Dream</i> (1941)	Nacio Herb Brown arr. Dave Wolpe

UE Jazz Ensemble II

INTERMISSION

<i>Bebop 'N' Georgia</i> (2009)	Mark Taylor
<i>It Is What It Is</i> (2008)	Andy Farber
<i>I Love You</i> (1944)	Cole Porter arr. Chris Sharp
<i>Little Sunflower</i> (1966)	Freddie Hubbard arr. Paul Murtha
<i>Off the Hook</i> (2009)	Jeff Jarvis
<i>Blue in Green</i> (1959)	Miles Davis arr. Les Hooper
<i>Floating Home</i> (2009)	Gordon Goodwin

UE Jazz Ensemble I

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



UNIVERSITY BAND FALL CONCERT

Monday, November 23, 2009
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

UNIVERSITY BAND PERSONNEL

Kenneth Steinsultz, Conductor

Flute

Amber Brandenburg
Shawn Carter
Kelli Coleman
Antoinette Fafara
Stephanie Gosser
Amanda Gray
Jessica Hoyer
Devan Jackson
Hattie Johnson
Kerri Kappler
Taylor Lewis
Laurie Mullins
Jessica Ray
Karrie Anne Skinner
Erin Sparling
Elizabeth Stone
Hilda Torres
Eden Voges
Megan Wiegand
Amanda Zwierlein

Oboe

Hilary Fisher
Emily Wright

Bassoon

Megan Haire

Clarinet

Blake Compton
Mary Ann Decker
Melissa Heckner
Taryn Holmes
Janel Jett
Amandine Martin
Stephanie Myers
Virginia Niese
Carrie Schindler

Alto Saxophone

Chris Bloom
Jon Bolin
Lucas Keck
Chris Mallory
George Oeth
Matt Skaggs

Tenor Saxophone

Kaitlin Blacklock

Baritone Saxophone

Aaron Groves
Caleb Thompson

Trumpet

Taylor Barnett
Lauren Hart
Mitchell Mowrer
Nick Seibert
Katielynn Stout
Nathan Winstead
Dustin Young
Kyle Zoll

Horn

Art Adye
Dalton Bailey
Frank Blubaugh
Caleb Gorrell
Andy Grumbley

Trombone

Travis Guffey
Ashley Junker
Janelle Wheeler

Euphonium

Jessica Handy
Tina Lu'uloa
Katie Weihbrecht
Kody Woodson

Tuba

James Drury
Matthew Reed
Nicholas Takebayashi
Jordan Williams
Erinn Wold

Percussion

Tiffany Britton
Tim Gaiser
Kaitlin Gress
Travis Humbert
Christopher McLaughlin
Josh Nixon
Kevin Ulrich
Bonnie Weyandt

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FALL CONCERT

PROGRAM

The Hounds of Spring (1980) Alfred Reed
(1921-2005)

Salvation is Created (1912) .. Pavel Tschesnokoff
(1877-1944)

Third Suite (1966) Robert Jager
(b. 1939)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



FIRST TUESDAY CONCERT SERIES

LITTLE MATCH GIRL PASSION MUSIC OF DAVID LANG

Tuesday, December 1, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE
Civic Mission... Sacred Trust

LITTLE MATCH GIRL PASSION MUSIC OF DAVID LANG

PROGRAM

Table of Contents (2008) David Lang
(b. 1957)

String of Pearls (2006)

Unchained Melody (2004)

Meehan/Perkins Duo
Todd Meehan and Doug Perkins, Percussion

INTERMISSION

Little Match Girl Passion (2007)

Roberta Veazey, Soprano
Andrea Drury, Soprano
Gregory Rike, Tenor
Jon Truitt, Baritone
William Shaltis, Percussion
Eric Garcia, Percussion
Dennis Malfatti, Conductor

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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Children who are able to sit quietly during the performance are welcome at our concerts.

PROGRAM NOTES

The Little Match Girl Passion

Words and Music by David Lang

After H.C. Andersen, H. P. Paull, Picander, and Saint Matthew

Program note by the composer

I wanted to tell a story. A particular story, in fact: the story of "The Little Match Girl," by the Danish author Hans Christian Andersen. The original is ostensibly for children, and it has that shocking combination of danger and morality that many famous children's stories do. A poor young girl, whose father beats her, tries unsuccessfully to sell matches on the street, is ignored, and freezes to death.

Through it all she somehow retains her Christian purity of spirit, but it is not a pretty story. What drew me to "The Little Match Girl" is that the strength of the story lies not in its plot but in the fact that all its parts – the horror and the beauty – are constantly suffused with their opposites. The girl's bitter present is locked together with the sweetness of her past memories, her poverty is always suffused with her hopefulness. There is a kind of naïve equilibrium between suffering and hope. There are many ways to tell this story. One could convincingly tell it as a story about faith, or as an allegory about poverty. What has always interested me, however, is that Andersen tells this story as a kind of parable, drawing a religious and moral equivalency between the suffering of the poor girl and the suffering of Jesus. The girl suffers, is scorned by the crowd, dies and is transfigured. I started wondering what secrets could be unlocked from this story if one took its Christian nature to its conclusion and unfolded it, as Christian composers have traditionally done in musical settings of the Passion of Jesus.

The most interesting thing about how the Passion story is told is that it can include texts other than the story itself. These texts are the reactions of the crowd, penitential thoughts, statements of general sorrow or shock or remorse. These are devotional guideposts, the markers for our own responses to the story, and they have the effect of making the audience more than spectators to the sorrowful events onstage.

In a traditional Passion these responses can have a huge range. In Bach's Saint Matthew Passion these extra texts range from famous chorales that his congregation was expected to sing along with to completely invented characters, such as the "Daughter of Zion" and the "Chorus of Believers." The Passion format – the telling of a story while simultaneously commenting upon it – has the effect of placing us in the middle of the action, and it gives the narrative a powerful inevitability.

My piece is called the "little match girl passion" and it sets Hans Christian Andersen's story "The Little Match Girl" in the format of Bach's Saint Matthew Passion, interspersing Andersen's narrative with my versions of texts of the crowd and character responses in the Bach. The libretto is by me, after texts by HC Andersen, HP Paull (the first translator of the story into English, in 1872), Picander (the nom de plume of Christian Friedrich Henrici, the librettist of the Bach), and the Gospel according to Saint Matthew.

The word "passion" comes from the Latin word for suffering. There is no Bach in my piece and there is no Jesus – rather the suffering of the little match girl has been substituted for Jesus', (I hope) elevating her sorrow to a higher plane.

Libretto

1. Come, daughter

Come, daughter
Help me, daughter
Help me cry
Look, daughter
Where, daughter
What, daughter
Who, daughter
Why, daughter
Guiltless daughter
Patient daughter
Gone

2. It was terribly cold

It was terribly cold and nearly dark on the last evening of the old year, and the snow was falling fast. In the cold and the darkness, a poor little girl, with bare head and naked feet, roamed through the streets. It is true she had on a pair of slippers when she left home, but they were not of much use. They were very large, so large, indeed, that they had belonged to her mother, and the poor little creature had lost them in running across the street to avoid two carriages that were rolling along at a terrible rate. One of the slippers she could not find, and a boy seized upon the other and ran away with it, saying that he could use it as a cradle, when he had children of his own. So the little girl went on with her little naked feet, which were quite red and blue with the cold.

So the little girl went on.
So the little girl went on.

3. Dearest heart

Dearest heart Dearest heart
What did you do that was so wrong?
What was so wrong?
Dearest heart
Dearest heart
Why is your sentence so hard?

4. In an old apron

In an old apron she carried a number of matches, and had a bundle of them in her hands. No one had bought anything of her the whole day, nor had any one given her even a penny. Shivering with cold and hunger, she crept along; poor little child, she looked the picture of misery. The snowflakes fell on her long, fair hair, which hung in curls on her shoulders, but she regarded them not.

5. Penance and remorse

Penance and remorse

Tear my sinful heart in two

My teardrops

May they fall like rain down upon your poor face

May they fall down like rain

My teardrops

Here, daughter, here I am

I should be bound as you were bound

All that I deserve is

What you have endured

Penance and remorse.

Tear my sinful heart in two

My penance

My remorse

My penance

6. Lights were shining

Lights were shining from every window, and there was a savory smell of roast goose, for it was New-year's eve- yes, she remembered that. In a corner, between two houses, one of which projected beyond the other, she sank down and huddled herself together. She had drawn her little feet under her, but she could not keep off the cold; and she dared not go home, for she had sold no matches, and could not take home even a penny of money. Her father would certainly beat her; besides, it was almost as cold at home as here, for they had only the roof to cover them, through which the wind howled, although the largest holes had been stopped up with straw and rags.

Her little hands were almost frozen with the cold.

Her little hands were almost frozen with the cold.

7. Patience, patience!

Patience.

Patience!

8. Ah! perhaps

Ah! perhaps a burning match might be some good, if she could draw it from the bundle and strike it against the wall, just to warm her fingers. She drew one out – “scratch!” how it sputtered as it burnt! It gave a warm, bright light, like a little candle, as she held her hand over it. It was really a wonderful light. It seemed to the little girl that she was sitting by a large iron stove, with polished brass feet and a brass ornament. How the fire burned! and seemed so beautifully warm that the child stretched out her feet as if to warm them, when, lo! the flame of the match went out, the stove vanished, and she had only the remains of the half-burnt match in her hand.

She rubbed another match on the wall. It burst into a flame, and where its light fell upon the wall it became as transparent as a veil, and she could see into the room. The table was covered with a snowy white table-cloth, on which stood a

splendid dinner service, and a steaming roast goose, stuffed with apples and dried plums. And what was still more wonderful, the goose jumped down from the dish and waddled across the floor, with a knife and fork in its breast, to the little girl. Then the match went out, and there remained nothing but the thick, damp, cold waif before her.

9. Have mercy, my God

Have mercy, my God.

Look here, my God.

See my tears fall. See my tears fall.

Have mercy, my God. Have mercy.

My eyes are crying.

My heart is crying, my God.

See my tears fall. See my tears fall, my God.

10. She lighted another match

She lighted another match, and then she found herself sitting under a beautiful Christmas-tree. It was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's. Thousands of tapers were burning upon the green branches, and colored pictures, like those she had seen in the show-windows, looked down upon it all. The little one stretched out her hand towards them. and the match went out.

The Christmas lights rose higher and higher, till they looked to her like the stars in the sky. Then she saw a star fall, leaving behind it a bright streak of fire. "Some one is dying," thought the little girl for her old grandmother, the only one who had ever loved her, and who was now dead had told her that when a star falls, a soul was going up to God.

11. From the sixth hour

From the sixth hour there was darkness over all the land until the ninth hour. And at the ninth hour she cried out:

Eli, Eli.

12. She again rubbed a match

She again rubbed a match on the wall, and the light shone round her; in the brightness stood her old grandmother, clear and shining, yet mild and loving in her appearance. "Grandmother," cried the little one, "take me with you; I know you will go away when the match burns out; you will vanish like the warm stove, the roast goose, and the large, glorious Christmas-tree." And she made haste to light the whole bundle of matches, for she wished to keep her grandmother there. And the matches glowed with a light that was brighter than the noon-day, and her grandmother had never appeared so large or so beautiful. She took the little girl in her arms, and they both flew upwards in brightness and joy far above the earth, where there was neither cold nor hunger nor pain, for they were with God.

13. When it is time for me to go

When it is time for me to go
Don't go from me
When it is time for me to leave
Don't leave me
When it is time for me to die
Stay with me
When I am most scared
Stay with me

14. In the dawn of morning

In the dawn of morning there lay the poor little one, with pale cheeks and smiling mouth, leaning against the wall; she had been frozen to death on the last evening of the year; and the New-year's sun rose and shone upon a little corpse! The child still sat, in the stiffness of death, holding the matches in her hand, one bundle of which was burnt. "She tried to warm herself," said some. No one imagined what beautiful things she had seen, nor into what glory she had entered with her grandmother. on New-year's day.

15. We sit and cry

We sit and cry
And call to you
Rest soft, daughter, rest soft
Where is your grave, daughter?
Where is your tomb?
Where is your resting place?
Rest soft, daughter, rest soft

Rest soft
Rest soft
Rest soft
Rest soft

You closed your eyes.
I closed my eyes.

Rest soft

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Wind in the Bamboo Grove (1995).....Keiko Abe
(b. 1937)

Kaitlin Gress, Marimba

Fantosistykker, Op. 43.....Niels Vilhelm Gade
Ballade-Moderato (1817-1890)

Stephanie Myers, Clarinet
Beverly Attinger, Piano

Eight Profiles, V. to M.G., 1980.....Fisher Tull
1. Slowly (1934-2009)
2. Fast

Cassandra Weybright, Trumpet

Dream Valley, Op. 20, No. 1.....Roger Quilter
(1877-1953)

Carolyn France, Soprano
Patrick Ritsch, Piano

"Ah Spietato" from *Amadigi* (1715).....Georg Frederic Handel
(1685-1759)

Amber Brandenburg, Soprano
Patrick Ritsch, Piano

Les Nuits d' Été, Op. 7.....Hector Berlioz
Villanelle, No 1 (1803-1869)

Michelle Nuti, Soprano
Lynne Woolsey, Piano

Si tu le venx, Op. 5, No. 5.....Charles Koechlin
(1867-1950)

Jessica Hoyer, Soprano
Rob Hutchison, Piano

Chanson à Dulcinée (1932).....Jaques Ibert
(1890-1962)

Jason Jett, Bass-Baritone
Rob Hutchison, Piano

Sonata in C Major, S. 1005.....J. S. Bach
Allegro assai (1685-1750)

David Riedford, Violin

Suite for Six Trumpets (1980).....Anthony Plog
I. Introduction (b. 1947)

UE Trumpet Ensemble

Taylor Barnett
Dalton Bailey
Frank Blubaugh
Brittany Chidester
Lauren Hart
Michelle Nuti
Nick Seibert
Cassandra Weybright

Thursday, December 3, 2009
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Concerto in D Major, G. 32.....Giuseppe Torelli
I. Allegro (1658-1709)
III. Allegro

Lauren Hart, Trumpet
Kristin Jones, Piano

Intrada, H. 193Arthur Honegger
(1892-1955)

Nathan Winstead, Trumpet
Kristin Jones, Piano

Nachtviolen, D. 752.....Franz Schubert
(1820-1869)

Janelle Mulherin, Mezzo-Soprano
Kristin Jones, Piano

"The Roadside Fire" from
Songs of Travel (1905).....Ralph Vaughan Williams
(1872-1958)

Grant Biggert, Baritone
Kristin Jones, Piano

Green, Op. 58, No. 3.....Gabriel Fauré
(1845-1924)

Caroline Buckman, Mezzo-Soprano
Kristin Jones, Piano

Concerto in A Minor, F. VII.....Antonio Vivaldi
Allegro non molto (1678-1741)

Anna Hartig, Oboe
Kristin Jones, Piano

First Sonata, H. 306.....Bohuslav Martinu
I. Allegro moderato (1890-1959)

Kerri Kappler, Flute
Kristin Jones, Piano

Concerto in G Minor, HWV 287, No 3.....Georg Frederic Handel
I. Grave (1685-1759)
II. Allegro

Hilary Fisher, Oboe
Kristin Jones, Piano

Fantasy Pieces, Op. 22.....Carl Reinecke
Presto (1824-1910)

Melissa Heckner, Clarinet
Kristin Jones, Piano

Thursday, December 3, 2009
Neu Chapel
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL
STEPHANIE SULLIVAN, SOPRANO

Saturday, December 5, 2009
Wheeler Concert Hall
1:00 p.m.

PROGRAM

A Chantar (13th Century).....Troubadour Song

Seligkeit, D. 433Franz Schubert
An die Nachtigall, Op. 98, No. 1 (1797-1828)
Die Männer sind mechant!, Op. 95, No. 3

Métamorphoses (1943).....Francis Poulenc
Reine des mouettes (1899-1963)
C'est ainsi que tu es
Paganini

Malagueña (1928).....Ernesto Lecuona
(1895-1963)

INTERMISSION

"Ah! Je ris de me voir" from *Faust*.....Charles Gounod
(1818-1893)

Firefly.....Richard Faith
"Mother's Lullaby" from *The Little Match Girl* (1979) (b. 1926)

He's got the Whole World in His Hand.....Traditional Spiritual
arr. Margaret Bonds

(over)

Somewhere Over the Rainbow (1939).....H. Arlen and E. Y. Harburg
(1905-1986)/(1896-1981)
arr. Stephanie Sullivan

*This recital is performed in partial fulfillment of the requirements for the degrees of
Bachelor of Music in Music Education and Bachelor of Music in Music Therapy.
Stephanie Sullivan is a student of Roberta Veazey.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



WOODWIND ENSEMBLES

Saturday, December 5, 2009
Wheeler Concert Hall
2:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Clarinet Ensemble

Thomas Josenhans, Director
Mary Anne Decker
Melissa Heckner
Taryn Holmes
Janel Jett
Amandine Martin
Virginia Niese
Dorothy Sibrel
Ben Werne
Daniel Wheelock

Flute Ensemble

Kelly Sullick, Director
Bethany Bonifield
Kelli Coleman
Heidi Cotner
Holly Cunningham
Amanda Gray
Kerri Kappler
Bethany Leist
Karrie Anne Skinner
Elizabeth Stone

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WOODWIND ENSEMBLES

PROGRAM

Trio VI in C major, Op. 45, No. 6.....Giuseppe Cambini
I. *Allegro con grazia* (1746-1829)
II. *Rondo – Allegretto grazioso*

Karrie Anne Skinner, Flute
Hilary Fisher, Oboe
Megan Haire, Bassoon

Pavane, Op. 50 (1887)Gabriel Fauré
(1845-1924)
arr. James Lester

String Quartet, K. 387, No. 14W.A. Mozart
Allegro vivace (1756-1791)
arr. David Hite

Octet, Op. 166 (1824)Franz Schubert
Scherzo (1797-1828)
arr. Frank Sacci

Clarinet Ensemble

Capriccio for Flute Quintet (1991).....Tom Benjamin
(b. 1940)
Bethany Bonifield, Kelli Coleman, Kerri Kappler,
Holly Cunningham, Elizabeth Stone

Nymphs for Flute Quartet (1995).....Gary Schocker
I. Gathering (b. 1959)
II. In the Wood
III. In the Air

Heidi Cotner, Amanda Gray,
Bethany Leist, Karrie Anne Skinner

Close Enough For Jazz (2001)Elton Burgstahler
(b. 1950)

Flute Ensemble
Travis Humbert, Suspended Cymbal

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

ANNA CHRISTIANSON, SOPRANO
AUDREY BOUTWELL, SOPRANO

Saturday, December 5, 2009
Wheeler Concert Hall
4:00 p.m.

PROGRAM

"Pie Jesu" Gabriel Fauré
from *Requiem*, Op. 48 (1845-1924)

Oiseaux, si tous les ans, K. 307 Wolfgang Amadeus Mozart
Dans un bois solitaire, K. 308 (1756-1791)

"Vedrai carino" Wolfgang Amadeus Mozart
from *Don Giovanni*, K. 527

Erstes Grün, Op. 35, No. 4 Robert Schumann
Waldeggespräch, Op. 39, No. 3 (1810-1856)

Nell, Op. 18, No. 1 Gabriel Fauré
Prison, Op. 83, No. 1

"Il vecchiotto cerca moglie" Gioacchino Rossini
from *Il barbiere di Siviglia* (1816) (1792-1868)

Mignon's Songs from Goethe's *Wilhelm Meister*, Op. 98a Robert Schumann
1. Kennst du das Land
2. Nur wer die Sehnsucht kennt
5. Heiss' mich nicht reden
9. So lasst mich scheinen

The Crucifixion, Op. 29, No. 5 Samuel Barber
A Green Lowland of Pianos, Op. 45, No. 2 (1910-1981)

Give Me Jesus Harry T. Burleigh
I Want to Be Ready
Wade in the Water
Ride on, King Jesus!
(1866-1949)

"I Will Never Leave You" Henry Krieger
from *Side Show* (1997)
(b. 1945)

This recital is performed in partial fulfillment of the requirements for a Bachelor of Music in Music Therapy. Both students are students of Jon Truitt.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL
MAGGIE EVANS, PIANO

Sunday, December 6, 2009
Wheeler Concert Hall
Noon

PROGRAM

- Prelude in G Major, Op. 32, No. 5Serge Rachmaninoff
(1873-1943)
- Prelude in E-flat Major, Op. 23, No. 6Serge Rachmaninoff
- Fantasie, Op. 77Ludwig Van Beethoven
(1770-1827)
- Sonatine (1915)Bela Bartok
 Bagpipe (1881-1945)
 Dance
 Finale

This recital is performed in partial fulfillment of the requirements for the Bachelor of Music in Music Education degree. She is a student of Anne Fiedler.

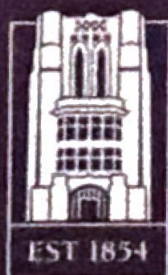
Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



PERCUSSION ENSEMBLE

Sunday, December 6, 2009
Wheeler Concert Hall
5:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

William Shaltis, Director

Kim Bredemeier*

Kayla Brenton

Suzanne Downes*

Keith Farny*

Tim Gaisser

Kaitlin Gress

Brandon Hagen

Travis Humbert

Josh Nixon

David Scimonelli*

Kevin Ulrich

Ben Werne

Alex Wilson

*Guest artist

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PERCUSSION ENSEMBLE

PROGRAM

La fille aux cheveux de lin (1881).....Claude Debussy
(1862-1918)
arr. Steve Barton

Suite en Concert pour Flûte et Percussion (1965)André Jolivet
(1905-1974)
Kelly Sulick, Flute

BRIEF INTERMISSION

Musique de Tables (1981)Thierry De Mey
(b. 1956)

Ionisation (1931)Edgard Varèse
(1883-1965)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



TRUMPET AND LOW BRASS ENSEMBLE CONCERT

Sunday, December 6, 2009
Wheeler Concert Hall
7:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Timothy Zifer and Kenneth Steinsultz, Directors

Trumpet Ensemble

Dalton Bailey
Taylor Barnett
Frank Blubaugh
Brittany Chidester
Lauren Hart
Michelle Nuti
Nick Seibert
Katie Stout
Cassandra Weybright
Nathan Winstead

Low Brass

Travis Guffey, Trombone
Tina Lu'uloa, Trombone
Jessica Handy, Euphonium
Kody Woodson, Euphonium

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Stage managers provided by Phi Mu Alpha Sinfonia

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TRUMPET AND LOW BRASS ENSEMBLE

PROGRAM

"Procession of the Nobles" from *Mlada* (1892) Nicholas Rimsky-Korsakov
(1844-1908)
arr. Tim Eick

Fugue in C Minor (BWV 546) Johann Sebastian Bach
(1685-1750)
arr. Charles Decker

Ave Maria (16th c.) Jacob Arcadelt
(1514-1557)
trans. James Self

Eine Kleine Nachtmusic, K. 525 (1787) Wolfgang Amadeus Mozart
(1756-1791)
arr. Grady Greene

Here's That Rainy Day (1953) Jim Van Heusen
(1913-1990)
arr. James Olcott

"Granada" from *Suite Espanola* (1886) Issac Albeniz
(1860-1909)
arr. David Marlatt

"Pilgrim's Chorus" from *Tannhäuser* (1845) Richard Wagner
(1813-1883)
arr. Mark McDunn and Clifford Barnes

Suite for Six Trumpets (1993) Anthony Plog
Introduction (b. 1947)
Chorale
Finale

Deck the Halls (16th c.) Old Welsh Carol
arr. Tommy Pederson

Joy to the World (1719) G.F. Handel
(1685-1759)
arr. Tommy Pederson

DEPARTMENT MUSIC



HOLIDAY POPS

Tuesday, December 8, 2009
Victory Theatre
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission...Sacred Trust

A CHRISTMAS FESTIVAL

Audience Sing-Along

Joy to the world, the Lord is come; let earth receive her King. Let every heart, prepare Him room, and heaven and nature sing, and heaven and nature sing, and heaven and nature sing.

Deck the hall with boughs of holly, Fa la la la la, la la la la. 'Tis the season to be jolly, Fa la la la la, la la la la. Don we now our gay apparel, Fa la la la la, la la la la. Toll the ancient yuletide carol, Fa la la la la, la la la la.

God rest ye merry gentlemen let nothing you dismay. Remember Christ our Savior was born on Christmas day, to save us all from Satan's pow'r when we were gone astray. Oh tidings of comfort and joy, comfort and joy. Oh tidings of comfort and joy.

Orchestral Interlude

Hark the herald angels sing, "Glory to the newborn King; peace on earth and mercy mild, God and sinners reconciled!" Joyful, all ye nations rise, join the triumph of the skies; with angelic hosts proclaim, "Christ is born in Bethlehem!" Hark, the herald angels sing, "Glory to the newborn King."

Silent night, holy night, all is calm, all is bright, 'round yon Virgin mother and child. Holy infant so tender and mild, sleep in heavenly peace, sleep in heavenly peace.

Dashing through the snow, in a one horse open sleigh, o'er the fields we go, laughing all the way. Bells on bobtail ring, making spirits bright; what fun it is to ride and sing a sleighing song tonight. Oh, jingle bells, jingle bells, jingle all the way; oh, what fun it is to ride in a one-horse open sleigh, hey! Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one-horse open sleigh.

Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one-horse open sleigh, hey! Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one horse open sleigh.

Orchestral Interlude

Orchestra and Choirs

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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WOMEN'S CHORUS

Michael Salazar, Accompanist

Soprano I

Melanie Bacaling
Joanna Calahan
Veronica Cintron
Carly Ebertz
Brett Enneking
Marjorie Heideman
Apryl Higgins
Rachel Hurley
Taylor Paquette
Samantha Robinson
Alyssa Stamps
Kayli Warmker
Tiffany Winternheimer

Soprano II

Merrill Bradford
Anna Christianson
Joanne Cobar
Sandra Dunn
Margaret Durkovic
Sara Elliott

Carolyn France
Whitney Lantz
Kristy Li Strand
Miranda McCool
Sara McNeely
Janelle Mulherin
Kayla Ryan
Ashley Smith
Amanda Stagg
Megan Tucker
Chelsea VanRosendale
Stephanie Voll

Alto I

Audrey Boutwell
Amber Brandenburg
Kassie Cox
Courtney Graham
Elizabeth Graper
Jaclyn Hostettler
Andrea Solomonson
Samantha Urban

Brittany Vuille
Clara Wallace
Jena Yarley
Kirsten Yates

Alto II

Jessica Allen
Brittany Brazinski
Kelly Couchman
Mary Dohoney
Deirdre Gillen
Taryn Holmes
Jenna McCord
Lauren McMillen
Clare Pressimone
Dorothy Sibrel
Colleen Vonalt
Kendly Wood
Alexandria Wreggelsworth
Allison Young

UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Fatima Chan
Katie Demuth
David Riedford
Alayna Faulkenberg
Ellyn Washburne
Jessie Noland

Violin II

Anna Henning
Cyril Patra
Stephen Weinzapfel
Eliza Turbyfill
Emily Mella
Alexandra Stratham

Viola

Heather Smyser
Lauren Alexander
Amanda Squire
Amanda Buell
Katelyn Spainhour
Stephanie Voll

Cello

Josh Lee
Jillian Smith
Emily Williams
Justin Carter

Bass

Kaleo Ha'o
Chris Doran

Flute

Heidi Cotner
Alyssa Kereki
Kellie Schallert

Oboe

Ashley Junker*
Hilary Fisher

Clarinet

Ben Werne*
Stephanie Myers

Bassoon

Dan Wheelock*
Megan Haire

Horn

Art Adye
Caleb Gorrell

Trumpet

Frank Blubaugh*
Cassandra Weybright

Trombone

Travis Guffey
Ken Steinsultz†
William Bootz†

Piano/Organ

John Posey

Percussion

Kaitlin Gress
Joshua Nixon
William Shaltis†

*Principal Player

†UE Faculty Member or Guest

UNIVERSITY CHOIR

Jennifer Nowacki, Accompanist

Soprano

Aria Bonsignore-Berry
Alyssa Brooks
Kerri Kappler
Courtney Heberer
Jessica Hoyer
Michelle Nuti
Kelci Scott
Stephanie Sullivan
Ellyn Washburne
Ellen Welcher

Alto

Jenna Bartley
Caroline Buckman
Kyrstyn Burns

Fatima Chan

Erin Copeland

Katie Demuth

Maggie Evans

Alyssa Furling

Angelina Murray

Alyssa Padilla

Tenor

Taylor Droste

William Gehring

Michael Hopper

Richard McCorkle

Patrick Ritsch

Tyler Simpson

Bass

Grant Biggert

Greg Engleman

Jake Fisher

Jason Jett

Gabriel Kinser

Sam Rodriguez

Ryan Rohtla

Michael Salazar

MEN'S CHORUS

Patrick Ritsch, Accompanist

Corbe Ashby

Jeffrey Buente

Josh Cleveland

Frank Garrett

Paden Gullquist

Lance Hueston

Kent Johnson

Joseph Luegers

Brandon Miller

Drew Myers

Jeremy Smith

Benjamin Werne

Dennis Williams

Matt Williams

Devin Wojtanek

Theo Zajler

HOLIDAY POPS

University Symphony Orchestra,
University Choir, Women's Chorus, and Men's Chorus
Eric Garcia and Dennis Malfatti, Conductors

PROGRAM

Sleigh Ride Leroy Anderson
(1908-1975)

University Symphony Orchestra

Away in Manger arr. Mack Wilberg

Combined Choirs

University Symphony Orchestra

O Holy Night Adolph Adam
(1803-1856)

arr. John Leavitt

Women's Chorus

Women of the University Choir

University Symphony Orchestra

Wir eilen mit schwachen J.S. Bach
(1685-1750)

We hasten with eager yet faltering footsteps to you

O Jesus, O Master, for help.

Women's Chorus

The Three Kings Healey Willan
(1880-1968)

Verbum caro factum est Hans Leo Hassler
(1564-1612)

The Word was made flesh, and dwelt among us, and we beheld his glory,
the glory as of the only begotten son of the Father, full of grace and truth.

University Choir

From *Messiah* G. F. Handel
(1685-1759)

And the Glory of the Lord

Hallelujah

Combined Choirs

University Symphony Orchestra

Christmas Festival Leroy Anderson

Combined Choirs

University Symphony Orchestra

Audience

DEPARTMENT MUSIC



AN EVENING OF SONG

CAROL DALLINGER, VIOLIN
ANNE FIEDLER, PIANO
ROBERTA VEAZEY, SOPRANO

Tuesday, January 12, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

AN EVENING OF SONG

PROGRAM

- "Let My Song Fill Your Heart" Ernest Charles
(1895-1984)
- "Without a Song" Vincent Youmans
from *Great Day* (1929) (1898-1946)
- Veazey, Fiedler
- Along the Field (1954) R. Vaughan Williams
We'll to the Woods No More (1872-1958)
- Along the Field
The Half-Moon Westers Low
In the Morning
The Sigh that Heaves the Grasses
Good-bye
Fancy's Knell
With Rue My Heart Is Laden
- Dallinger, Fiedler, Veazey
- Suite Populaire Espagnole* Manuel de Falla
El Paño moruno (1876-1946)
Asturiana arr. Paul Kochanski
Jota
Nana
Canción
Polo
- Dallinger, Fiedler
- Ariettes oubliées*, L. 60 Claude Debussy
C'est l'extase (1862-1918)
Chevaux de bois
Il pleure dans mon coeur
Green
- Veazey, Fiedler
- Song without Words, Op. 62, No. 1 Felix Mendelssohn
(1809-1847)
arr. Fritz Kreisler
- Songs My Mother Taught Me, Op. 55, No. 4 Antonin Dvorák
(1841-1904)
arr. Fritz Kreisler
- Dallinger, Fiedler
- Sérénade, Coll. A, No. 10 Charles Gounod
(1818-1893)
- Dallinger, Fiedler, Veazey

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

JOANNE COBAR, SOPRANO

PATRICK RITSCH, PIANO

Sunday, January 17, 2010

Wheeler Concert Hall

2:30 p.m.

PROGRAM

"Pie Jesu" Gabriel Fauré
from *Requiem*, Op. 48 (1845-1924)
"Laudate Dominum" W.A. Mozart
from *Vesperae Solennes de Confessore*, K. 339 (1756-1791)

Abendempfindung,
ungetreuen Liebhabers verbrannte, K. 523 W.A. Mozart
Als Luise die Briefe ihres, K. 520

Si mes vers avaient des ailes (1888) Reynaldo Hahn
(1874-1947)

Ouvre ton Coeur (1862) Georges Bizet
(1838-1875)

Once I Was (1990) Ricky Ian Gordon
Run Away (1998) (b. 1956)

Joanne Cobar performs this recital in partial fulfillment of the requirements for a Bachelor of Science in music management. She is a student of Gregory B. Rike.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



FACULTY RECITAL

KENNETH STEINSULTZ
EUPHONIUM AND TUBA

EDWIN LACY
BASSOON

Tuesday, January 19, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

KENNETH STEINSULTZ
EUPHONIUM AND TUBA
EDWIN LACY, BASSOON
ANNE FIEDLER, PIANO
LYNNE WOOLSEY, PIANO
RONALD TUCKER, BASSOON
KATE MCCORMICK, BASSOON

PROGRAM

- Sonate (1938) Paul Hindemith
Leicht bewegt
Langsam; Marsch; Pastorale
(1895-1963)
- Vintage (1999) David Gillingham
(b. 1947)
- Two Pieces for Bassoon and Piano Oleg Victorovich Miroshnikov
Adagio, Op. 40
Scherzo in G Minor
(b. 1925)
- Sonata for Unaccompanied Euphonium (1978)..... Fred L. Clinard Jr.
1. Introduction and Allegro
2. Song
3. Finale
(b. 1955)
- Trio, Op. 4..... Julius Weissenborn
Serenade
Turkish March
Polka
(1837-1888)
- “Dutch” Suite in G Major P.D.Q. Bach
1. Mr. Minuit’s Minuet
2. Panther Dance
3. Dance of Grand Dams
4. The Lowland Fling
(1807-1742?)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

UNIVERSITY CHOIR

*Performance at the Indiana Music Educators
Association Convention and Winter Tour*

TOUR: JANUARY 20-24, 2010

IMEA PERFORMANCE: JANUARY 22, 2010



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust



UNIVERSITY OF EVANSVILLE UNIVERSITY CHOIR

Program to be selected from

Verbum caro factum est (1591) Hans Leo Hassler
(1564-1612)

Renaissance works performed by Kantorei Chamber Choir:

Ave Maria (1504)	Josquin Desprez (c. 1450-1521)
Magnificat from <i>The Short Service</i> (1641)	Orlando Gibbons (1583-1625)
Il bianco e dolce cigno (1539)	Jacques Arcadelt (1504-1568)
Lullaby (1588)	William Byrd (c. 1540-1623)
Hark, All Ye Lovely Saints (1598)	Thomas Weelkes (1574-1623)

Vier Ziguenerlieder,* Op. 112 Johannes Brahms
(1833-1897)
1. Himmel strahlt so helle und klar
2. Rote Rosenknospen
3. Brennessel steht an Weges Rand
Courtney Heberer, Soloist
4. Liebe Schwalbe, kleine Schwalbe

Crucifixus* (1719) Antonio Lotti
(1666-1740)

Ave Maria* (1992) Javier Busto
(b. 1949)

*Pilgrim's Hymn** (1997) Stephen Paulus
(b. 1949)

*al-Amira wa al-Gharaji** (2009) Subaram Raman
(b. 1986)
Text by Abdul al-Bayati
(1926-1992)

*Afro-American Fragments** (1992) William Averitt
(b. 1948)
1. When Sue Wears Red
2. Dream Dust
3. Song for Billie Holiday
Kelci Scott, Soloist
4. Feet o' Jesus
5. Fire
Text by Langston Hughes
(1902-1967)

* Performed at the Indiana Music Educators Association State Convention,
January 22, 2010



TRANSLATIONS

Verbum caro factum est

The Word was made flesh, and dwelt among us, and we beheld his glory, the glory as of the only begotten son of the Father, full of grace and truth.

Ave Maria

Hail Mary, full of grace, the Lord is with thee, joyous Virgin. Hail thee whose conceiving, full of solemn gladness, fills heaven and earth with a new joy. Hail thee whose birth was to us a holy day, o thou who surpasses the shining light in the east, the very sun. Hail thy humanity, thy conception without a man, thou whose annunciation was our salvation. Hail thy true virginity, thy spotless chastity, thou whose purification was our expiation. Hail thee, most excellent in all angelic goodness, thou whose assumption was our glorification. O Mother of God, remember me. Amen.

Vier Ziguenerlieder

1. Himmelstraht so helle und klar

Vs. 1: The sky beams so bright and clear, but brighter beams your pair of eyes.

You, my rose, look into my eyes that I may bless you in my happiness

Vs. 2: The little bird's song so sweetly rings; sweeter still is the song my beloved sings.

You, my rose, look into my eyes that I may bless you in my happiness

Vs. 3: The sun kisses the entire globe; hotter yet are the kisses from your rosy lips

You, my rose, look into my eyes that I may bless you in my happiness

2. Rote Rosenknospen

Red rosebuds already proclaim the stirring of spring.

Rose-red cheeks betray the maiden's first love.

Little red bird, fly down to the red rose.

The lad goes to court the rosy maiden.

3. Brennessel steht an Weges Rand

Stinging nettles stand at the edge of the path;

Envious foes have I in town and country.

They envy, hate, and slander, but they bring me no distress.

If only my sweet love would remain faithful until death.



4. Liebe Schwalbe, kleine Schwalbe

Vs. 1: Dear swallow, little swallow, carry my little letter for me.

Fly high, fly quickly, fly into my beloved's house.

Vs. 2: If anyone asks you where you come from, whose messenger you are,

Say that you come from the truest heart, which languishes in the pain of being apart.

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Crucifixus

He was crucified for us under Pontius Pilate, suffered, and was buried.

Ave Maria

Hail Mary, full of grace, the Lord is with you. Blessed are you and blessed is the fruit of your womb, Jesus. Holy Mary, mother of God, pray for us sinners now and at the hour of our death. Amen.

al-Amira wa al-Gharaji

Madly, in your name I called; all the names, all the adored women, all the flowers of the forest, all the goddesses, all the women in the world in the books of history and in all of the paintings, all of the lovers of the poets. Madly, I was calling God.

My love is bigger than me, bigger than this world. The poor lovers crowned me king of vision and imam of banishment and exile. Madly, in your name, I was calling God.

Translation by Bassam K. Frangieh

PERSONNEL

Dennis Malfatti, Conductor

Name	Major	Hometown and State
Soprano		
Melanie Bacaling	Vocal Performance	Gurnee, Illinois
Alyssa Brooks	Vocal Performance	Indianapolis, Indiana
Kerri Kappler	Vocal and Instrumental Music Education	Evansville, Indiana
Jessica Hoyer	Vocal Music Education, Music Therapy	Brownsburg, Indiana
Courtney Heberer*	Vocal Performance	Santa Claus, Indiana
Miranda McCool	Music Therapy	Claremore, Oklahoma
Michelle Nuti	Vocal Music Education, Spanish	Madison, Wisconsin
Kelci Scott	Vocal Performance	Evansville, Indiana
Stephanie Sullivan*	Music Education, Music Therapy	Scottsville, Kentucky
Ellyn Washburne*	Music	Evansville, Indiana
Alto		
Jenna Bartley*	Music Therapy	Huntingburg, Indiana
Caroline Buckman	Voice	Evansville, Indiana
Kyrstyn Burns	Vocal Performance	Evansville, Indiana
Fatima Chan	Music Therapy	Hong Kong, China
Anna Christianson	Music Therapy	Valpraiso, Indiana
Erin Copeland*	Music Therapy	Olympia, Washington
Katie Demuth	Music Therapy	Ferdinand, Indiana
Maggie Evans*	Music Education	Geneva, Illinois
Alyssa Furling	Music Education	Springfield, Illinois
Angelina Murray	Vocal Performance	Belfair, Washington
Alyssa Padilla	Music Education, Music Therapy	Topeka, Kansas
Tenor		
Taylor Droste*	Music Management	Evansville, Indiana
William Gehring	Mechanical Engineering	Columbus, Indiana
Richard McCorkle	Vocal Music Education	Columbia, South Carolina
Kyle Picha	Mechanical Engineering	Fort Collins, Colorado
Patrick Ritsch*	Voice, Piano	Crossville, Illinois
Tyler Simpson	Piano	Winslow, Indiana
Bass		
Grant Biggert	Vocal Performance	Columbus, Ohio
Greg Engleman*	Music Therapy	Plainville, Indiana
Jake Fisher	Music Management	Avon, Indiana
Jason Jett	Music Management	Evansville, Indiana
Gabriel Kinser	Music Therapy	Des Moines, Iowa
Sam Rodriguez	Music Management	Dallas, Texas
Ryan Rohrla	Theatre Performance	Novato, California
Michael Salazar*	Organ Performance	Scott Valley, Arizona
Accompanist		
Jennifer Nowacki	Music Education, Music Therapy	St. Charles, Missouri
Guest Accompanist (on Afro-American Fragments)		
Celia Teoh		

*Member of Katorei



ABOUT THE UNIVERSITY CHOIR

Composed of the finest vocal talent on campus, the University Choir has built a reputation for performances of major choral-orchestral masterworks, a cappella music ranging from the Renaissance through the twenty-first century, part songs, and spirituals. Recent performances of large-scale works include Haydn's *Mariazeller Messe*, Handel's Chandos Anthem No. 11, and Duruflé's *Requiem*. The choir will perform Mozart's *Requiem* in March 2010 and will conclude the 2009-10 year by joining forces with the Evansville Philharmonic Orchestra and Chorus in a performance of Beethoven's Ninth Symphony. In addition to their performance at the IMEA conference in January, the choir will perform in a workshop with the King Singers when this world-famous ensemble comes to the University of Evansville campus in February.



UNIVERSITY OF EVANSVILLE

- UE is a fully-accredited, private, liberal arts and sciences based university affiliated with the United Methodist Church.
- UE offers more than 80 areas of study.
- Ninety-three percent of full-time students receive financial aid and scholarships, with an average package of more than \$19,000 per student.
- Full-time undergraduate enrollment is approximately 2,500 students.
- Average class size is 18 students.
- Forty-four states and 50 countries are represented on campus.
- Student to faculty ratio is 13:1.
- All classes are taught by experienced professionals in their field. None of the courses are taught by graduate teaching assistants.
- Harlaxton College, UE's British campus, is located in a 100-room Victorian manor in Grantham, England.
- Forty-eight percent of the class of 2007 studied abroad at Harlaxton College and other places around the world.
- Evansville has a population of 122,000 and is the third largest city in the state of Indiana, behind Indianapolis and Ft. Wayne.

THE DEPARTMENT OF MUSIC AT UNIVERSITY OF EVANSVILLE

The Department of Music at the University of Evansville is a comprehensive, exclusively undergraduate music program within a small liberal arts environment. Performance is central to all aspects of the department. Regardless of students' particular areas of study in music, both ensemble and solo performing is a significant aspect of their studies. The department offers four choirs, an opera program that performs fully staged productions annually, a full symphony orchestra, wind ensemble, and two jazz bands. Faculty members mirror this commitment to performance by performing in recitals on campus as well as throughout the United States and abroad. Instrumental faculty members also serve as the principal players in the Evansville Philharmonic Orchestra.

SEVERAL AREAS OF STUDY ARE AVAILABLE

■ Degrees and certificates offered in the Department of Music

- Bachelor of Music in Performance
- Bachelor of Music in Music Therapy
- Bachelor of Music in Music Education (vocal, instrumental, general music)
- Combined Bachelor of Music in Music Therapy and Music Education
- Bachelor of Science with an Emphasis in Music Management
- Bachelor of Science in Music (music, liberal arts)
- Certificates in Jazz Studies, Suzuki Violin Pedagogy, and Sacred Music

■ Seventeen full-time and nine part-time faculty members; 120 music majors

■ Talent-based scholarships available for music majors

■ Ensemble Participation Grants available for non-music majors

■ Undergraduate non-teaching assistantships funded by the Friends of UE Music

■ Vocal ensembles

- University Choir
- Kantorei Chamber Choir
- Men's Chorus
- Women's Chorus
- Opera Workshop

■ Instrumental ensembles

- University Symphony Orchestra
- Wind Ensemble
- University Band
- Aces Brass (pep band)
- Two Jazz Ensembles

■ Additional performance and recognition opportunities

- Weekly performance opportunities in department workshops and voice hour
- University of Evansville Vukovich Concerto Competition
- Annual Gumberts Award Competition for outstanding student soloists
- Opportunities for solo performances with the Evansville Philharmonic Chorus
- String fellowship program allowing select students to perform with the Evansville Philharmonic Orchestra

For more information about the University of Evansville's Department of Music, visit our Web site at music.evansville.edu or call 812-488-2742. You may also find the department on Facebook.



Dennis Malfatti, *Assistant Professor, Director of Choral Activities, Choral Music Education*

Dennis Malfatti is an assistant professor of music and the director of choral activities at the University of Evansville, a position he has held since August 2007. At UE, he conducts the University Choir, Women's Chorus, Men's Chorus, and the Kantorei Chamber Choir. Malfatti was also recently appointed conductor of the Evansville Philharmonic Chorus and, in this capacity, conducted the Evansville Philharmonic Orchestra and Chorus in their annual performance of Handel's *Messiah* during the 2008-09 season.

Prior to coming to Evansville, Malfatti was the director of choral activities at Longwood University in Virginia where his choirs performed by invitation at Washington National Cathedral, at the Virginia Music Educators Association annual conference, and with the Roanoke Symphony Orchestra. Additionally, he has served as music director of the York River Symphony Orchestra, assistant conductor and chorus master of the *Operafestival di Roma*, guest conductor of the Virginia Commonwealth University Opera Theatre and Orchestra, and chorus master of the Bronx Opera Company in New York City. He has conducted performances with the Louisiana State University Symphony Orchestra, Collegium Musicum, and Chamber Singers. In 2005, he had the honor of conducting three performances with the Oregon Bach Festival Chorus, Orchestra, and Soloists under the guidance of artistic director and teacher Helmuth Rilling. More recently, he conducted members of the University of Illinois Symphony Orchestra as a participant in the Illinois Orchestral Conducting Workshop under the guidance of Donald Schleicher.

Malfatti holds degrees from Louisiana State University, Pennsylvania State University, and the University of the Pacific. While at LSU, he was the recipient of the School of Music Graduate Assistant Excellence in Teaching Award. His conducting teachers include Kenneth Fulton, Jindong Cai, and D. Douglas Miller.



Jon Truitt, *Associate Professor, Voice, Opera, Head of Vocal Area*

A native of Houston, Texas, Jon Truitt has performed with professional opera companies across the United States, including the New Orleans Opera, Des Moines Metro Opera, Mobile Opera, Pensacola Opera, Asheville Lyric Opera, St. Petersburg Opera, Opera Illinois, Crested Butte Music Festival, Jacksonville Opera, and the Jefferson Performing Arts Society. He has appeared as Figaro in *Barber of Seville*, Don Giovanni in *Don Giovanni*, Guglielmo in *Così fan tutte*, Eisenstein in *Die Fledermaus*, Ford in *Falstaff*, Captain Corcoran in *HMS Pinafore*, and more than 35 other roles in the lyric baritone repertoire. On the concert stage, he has sung with the Evansville, Jacksonville, Florim�zzo, Acadiana, Waco, Baylor, and LSU symphonies and in numerous public solo recitals. He is also a two-time apprentice artist with the Des Moines Metro Opera, a Metropolitan Opera Regional Finalist, and a NATSAA Indiana State Winner. In addition, he was a 2007 winner of the prestigious Lynam Competition in North Carolina. A frequent collaborator with noted American composer Richard Faith, he recently performed the title role in the world premiere of Faith's "Scenes from *Macbeth*" and also sang the premiere of the song cycle "Songs from

the Voice of Gaia." Additionally, he is the founder of the Crested Butte Music Festival's Opera Young Artist Program in Paradise, which has become a well-known program training operatic artists from across the United States. He is building a national reputation as a stage director, having recently directed *Tartuffe*, *Barber of Seville*, *Amahl and the Night Visitors*, *Die Fledermaus*, *La Boheme*, *Don Giovanni*, *Elixir of Love*, *Gianni Schicchi*, and *Suor Angelica*.

Currently, Jon Truitt serves as the head of the voice area and director of opera at the University of Evansville. While teaching there, his students have been featured in many choral and operatic performances, and some have gone on to professional performing and important graduate programs. Others are already making their mark in the fields of music therapy, music education, sacred music, or in the world of music business.



Gregory Rike, Assistant Professor, Voice, Diction

Gregory B. Rike is an assistant professor of voice at the University of Evansville, where he teaches applied voice, diction, and class voice to majors and non majors. He also serves as the musical director for the nationally recognized UE theatre program. Rike is in demand as a performer, clinician, and coach, being equally comfortable with opera, oratorio, art song, and musical theatre genres. He has coached such shows as

A Little Night Music, *Follies*, *Company*, *Urinetown*, *Grand Hotel*, *The Last Five Years*, and *Into the Woods* as well as *The Marriage of Figaro*, *Baby Doe*, and *Tartuffe*. He has performed with various opera companies as well as the Evansville, Toledo, Charleston, Columbus, and Ohio State symphony orchestras. He has judged National Association of Teachers of Singing competitions in Ohio, Indiana, Kentucky, Tennessee, Michigan, Mississippi, Arkansas, Louisiana, and Ontario (Canada), as well as the Met Auditions in Memphis, Tennessee. He has held teaching positions at the University of Mississippi, Ohio State University, Ohio Northern University, Heidelberg College, and the University of Findlay.



Roberta Veazey, Assistant Professor, Voice, Pedagogy, Literature

Active as a soloist, recitalist, and chamber musician, soprano Roberta Veazey is equally respected as a teacher, clinician, and conductor. Long a member of the voice faculty of the University of Evansville, she has also chaired the Department of Music. Veazey is a cum laude graduate of the University of North Carolina at Greensboro (where she has been recognized as an outstanding alumnae) and the University of Illinois, where her

teachers included Grace Wilson, William Warfield, and the internationally famous coach and accompanist John Wustman.

Having received a two-year national recital tour as winner of the International Artist Competition and being a finalist in the Young Concert Artists International auditions, Veazey's performance career has had a broad national base encompassing recital, chamber works, and oratorio.

Selected twice as an artist-fellow of the Bach Aria Festival of Stony Brook, New York, she has also received a fellowship to the Aspen Music Festival as a member of and frequent soloist with the Chamber Choir. Recital performances include New York's 92nd Street Y and Weill Auditorium in Carnegie Hall. She has been a soloist with the symphony orchestras of Indianapolis (Indiana), Jacksonville (Florida), Phoenix (Arizona), Champaign-Urbana (Illinois), and the Baroque Consortium of Los Angeles (California).

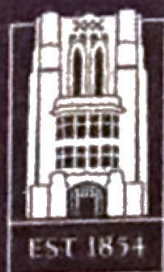
DEPARTMENT MUSIC



FACULTY RECITAL
KELLY SULICK
FLUTE

WILLIAM SHALTIS
PERCUSSION

Tuesday, January 26, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

KELLY SULICK, FLUTE WILLIAM SHALTIS, PERCUSSION

PROGRAM

- Yo Amaba a Lucy* (1996) Michael Daugherty
(b. 1954)
- Omar (1985) Franco Donatoni
(1927-2000)
1. ♪ = 144
- Eight Pieces, Op. 59.....Lowell Liebermann
(b. 1961)
1. Ophelia
2. Étude
3. Forgotten Waltz
4. Étude
5. Hongroise
6. Cypher
7. Fanfares
8. March
- An Idyll for the Misbegotten (1986)George Crumb
(b. 1929)

Eric Garcia and Greg Jukes, Drums
- Rebonds (1987-89)Iannis Xenakis
(1922-2001)
1. a
- Fish Are Jumping (1999).....Robert Dick
(b. 1950)
- toydogmusic (2004)Brooke Joyce
(b. 1973)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

"Mein sehnen, mein wähen".....Erich Wolfgang Korngold
from *Die tote stadt*, Op. 12 (1897-1957)

Patrick Ritsch, Baritone
Tom Drury, Piano

Sonata in E Minor.....Antonio Vivaldi
(1678-1741)
Largo
Allegro
Largo
Allegro

Justin Carter, Cello
Patrick Ritsch, Piano

Thursday, February 4, 2010
Wheeler Concert Hall
11:00 a.m.

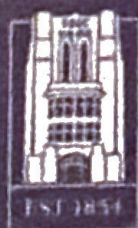


FIRST TUESDAY CONCERT SERIES

THE MUSIC OF SAMUEL BARBER

1910-1981

Tuesday, February 2, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

THE MUSIC OF SAMUEL BARBER

PROGRAM

String Quartet, Op. 11

II. *Molto adagio*

Carol Dallinger and Maria Mastropaolo, Violins

Jeneen Gumula, Viola

Jennifer Wingert, Cello

Introduction to the Life and Music of Samuel Barber

John Jordan

Dover Beach, Op. 3

Jon Truitt, Baritone

Carol Dallinger and Maria Mastropaolo, Violins

Jeneen Gumula, Viola

Jennifer Wingert, Cello

Four Songs, Op. 13

A Nun Takes the Veil

The Secrets of the Old

Sure on this shining night

Nocturne

Roberta Veazey, Soprano

Anne Fiedler, Piano

Further Remarks

John Jordan

Three Songs, Op. 45

Now have I fed and eaten up the rose

A Green Lowland of Pianos

O boundless, boundless evening

Gregory Rike, Tenor

Anne Fiedler, Piano

Summer Music, Op. 31

Kelly Sulick, Flute

Elizabeth Robertson, Oboe

Thomas Josenhans, Clarinet

Edwin Lacy, Bassoon

Jonas Thoms, Horn

DEPARTMENT MUSIC

MELISSA HECKNER, CLARINET

Sunday, February 7, 2010
Wheeler Concert Hall
12:15 PM

Fantasiestücke für Klarinette und Klavier, Op. 22 Carl Reinecke
Allegretto
Presto
Deutscher Walzer - Intermezzo
Canon

Kristin Jones, Piano

Sonatina for Clarinet Solo, Op. 27 (1957)..... Miklos Rozsa
Tema con variazioni (1907-1995)

Sonata for Clarinet and Piano (1939) Paul Hindemith
Mässig bewegt (1895-1963)

Kristin Jones, Piano

Arabesques (1926)..... Paul Jeanjean
(1874-1928)

Kristin Jones, Piano

Melissa Heckner performs this recital in partial fulfillment of the Bachelor of Music in Music Therapy. She is a student of Thomas Josenhans

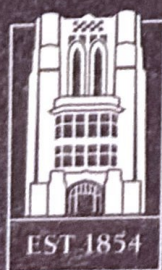
Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



SHEPARD BRASS QUINTET HARLAXTON WOODWIND QUINTET

Tuesday, February 9, 2010
Wheeler Concert Hall
7:30 p.m



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

Shepard Brass Quintet

Timothy Zifer, Trumpet
Kevin Wilson, Trumpet
Jonas Thoms, Horn
William Bootz, Trombone
Ken Steinsultz, Tuba

Harlaxton Woodwind Quintet

Kelly Sulick, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet
Edwin Lacy, Bassoon
Jonas Thoms, Horn

With guests

Anne Fiedler, Piano
Erin Schmidt, Horn
William Shaltis, Percussion

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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SHEPARD BRASS QUINTET HARLAXTON WOODWIND QUINTET

PROGRAM

- "This Old Man" – March (1960) arr. Robert Nagel
(b. 1924)
Dance Suite (1990) Leonard Bernstein
(1918-1990)
 I. Dancisca
 II. Waltz
 III. Bi-Tango
 IV. Two-Step
 V. MTV

Shepard Brass
William Shaltis, Percussion

- Petite Suite (1889) Claude Debussy
(1862-1918)
 En bateau
 Cortège arr. Gordon Davies
 Menuet
 Ballet

Harlaxton Quintet

- Brass Quintet, Op. 65 Jan Koetsier
(1911-2006)
 I. *Andante con moto, Allegro con brio*
 II. *Andantino*
 III. *Molto vivace*

Shepard Brass

INTERLUDE (brief pause)

- Sextet for Piano and Wind Quintet in B-Flat Major, Op. 6 Ludwig Thuille
(1861-1907)
 Allegro moderato
 Larghetto
 Gavotte
 Finale

Harlaxton Quintet
Anne Fiedler, Piano

- Serenade, Op. 1, No. 1 Vincent Persichetti
(b. 1929)
 I. Prelude
 II. Episode
 III. Song
 IV. Interlude
 V. Dance

Shepard Brass,
Harlaxton Quintet
Erin Schmidt, Horn

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

"Come Scoglio".....Wolfgang Amadeus Mozart
from *Così fan tutte*, K. 588 (1756-1791)

Kelci Scott, Soprano
Patrick Ritsch, Piano

Eight Songs for Voice and Piano, Op. 58.....Johannes Brahms
4. O Komme Holde Sommernacht (1833-1897)
6. In Der Gasse

Stephanie Voll, Mezzo-Soprano
Michael Salazar Piano

Vier ernste Gesänge, Op. 121.....Johannes Brahms
2. Denn es gehet dem Menschen
4. Wenn ich mit Menschen

"Is Not His Word Like a Fire".....Felix Mendelssohn
from *Elijah* (1846) (1809-1847)

Patrick Ritsch, Baritone
Tom Drury, Piano

"Quando me'n vo'".....Giocomo Puccini
from *La Bohème* (1896) (1858-1924)

Courtney Heberer, Soprano
John Posey, Piano

Thursday, February 11, 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



UNIVERSITY SYMPHONY ORCHESTRA

Tuesday, February 16, 2010
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ORCHESTRA PERSONNEL

Eric Garcia, Conductor

Flute

Alyssa Kereki
Heidi Cotner

Oboe

Ashley Junker
Hilary Fisher

Clarinet

Ben Werne
Stephanie Myers

Bassoon

Dan Wheelock
Megan Haire

Horn

Caleb Gorrell
Art Adye

Trumpet

Frank Blubaugh
Cassandra Weybright

Trombone

Travis Guffey
Andy Riederer

Tuba

Katie Weihbrecht

Percussion

Tim Gaisser
Kaitlin Gress
Travis Humbert
Joshua Nixon

Harp

Erzsébet Gaál Rinne
Molly Jones

Violin I

Fatima Chan
Katie Demuth
David Riedford
Alayna Faulkenberg
Ellyn Washburne
Jessie Noland

Violin II

Anna Henning
Cyril Patra
Stephen Weinzapfel
Eliza Turbyfill
Katie Welch
Alexandra Stratham

Viola

Lauren Alexander
Amanda Squire
Amanda Buell
Stephanie Voll

Cello

Josh Lee
Jillian Smith
Emily Williams
Justin Carter

Bass

Kaleo Ha'o
Chris Doran

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PROGRAM NOTES

Erik Satie was one of the greatest musical eccentrics of all time. A true iconoclast, he felt no need to continue with past traditions but constantly sought a musical language that proved to be the forerunner of many of the innovations of the twentieth century, from his early experiments with nonfunctional harmony to organized total chromaticism and minimalism. The motivation behind much of his music was an exacting quest for perfection in simplicity, which when coupled with his sardonic wit and his shrewd awareness of contemporary artistic developments, made him a poster person for the *esprit nouveau* in wartime France. He proved to be a mentor and an inspiration to Claude Debussy, as well as to the younger group of French composers known as Les Six. His work is epitomized in *Gymnopédies*, composed in the spring of 1888 for piano. The inspiration for the set, according to Satie, came from Gustave Flaubert's *Salammbô*, a novel set in ancient Carthage, although the probable source for the title comes from a musical ritual performed by boys during the feast of Apollo in ancient Sparta. Regardless of the inspiration, the music tends to echo the perceived exotic nature of ancient Greece and its philosophy – calming, reflective, and, above all, ethereal. Eight years after their composition, a mutual friend, Swiss conductor Gustave Doret, suggested Claude Debussy orchestrate the *Gymnopédies*, and Satie agreed. In the end, Debussy completed only the first and third movements, claiming the second did not lend itself to orchestration. The pieces in either setting remain among Satie's most famous and popular works.

Johann Baptist Strauss II, known as The Waltz King, was born in Vienna on October 25, 1825, and died there on June 3, 1899. Johann displayed musical gifts at an early age. He began composing when he was six years old and wrote the first 36 bars of waltz music. Despite early musical success, his father adamantly opposed the idea of his son pursuing a career in music and intended Johann to enter the banking profession. He made his first public appearance as conductor of his own ensemble in Hietzing on October 15, 1844, performing both his own works and those of his father. His success was instantaneous, and his new waltzes won wide popularity. Johann brought the Viennese waltz to its highest form with his gifts for melody, inventive harmonic structures, and unique orchestrations. Composed in 1868, *Tales from the Vienna Woods* is notable for its long and elaborate introduction. It is one of the few waltzes originally scored with an important zither part (tonight played on two guitars). As marked by the title the work, the waltz evokes the scenery and sounds of the Vienna Woods.

When Tchaikovsky attended the premiere of Rimsky-Korsakov's *Capriccio espagnol* in October 1887, he hailed it as "a colossal masterpiece of instrumentation." Unlike most of his contemporaries, Rimsky-Korsakov did not write at the piano, but composed directly for the large modern orchestra of his time. "The change of timbres," he wrote of the *Capriccio*, "the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, the brief virtuoso cadenzas for solo instruments, the rhythm of the percussion instruments and so on, here constitute the very *essence* of the composition..." Rimsky-Korsakov designed this vibrant score for the 67-member orchestra of the Saint Petersburg Imperial Opera, undoubtedly composing certain solo passages for his favorite musicians. At the first rehearsal, the musicians enthusiastically applauded each section. *Capriccio espagnol* is written as five linked movements, each one based on Spanish themes. The score begins with an *alb-orada*, which comes back in the middle and returns at the very end, complete with a large percussion section, to ensure a picturesque and exhilarating finale.

UNIVERSITY SYMPHONY ORCHESTRA

PROGRAM

Gymnopédies Nos. 1 and 3 Erik Satie
(1866-1925)
Orchestrated by Claude Debussy

Tales from the Vienna Woods, Op. 325 Johann Strauss Jr.
(1825-1899)
Renato Butturi and Jennifer Nowacki, Guitars

BRIEF INTERMISSION

Capriccio espagnol, Op. 34 Nikolai Rimsky-Korsakov
(1844-1908)
I. *Alborada*
II. *Variazioni*
III. *Alborada*
IV. *Scena e canto gitano*
V. *Fandango asturiano*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

- Dust Devil (2009).....Steven Stucky
(b. 1949)
Travis Humbert, Marimba
- Glückes Genüg*, Op. 37, TrV 187.....Richard Strauss
(1864-1949)
Kelci Scott, Soprano
Patrick Ritsch, Piano
- Sonata, Op. 51.....Flor Peeters
I. *Allegro* (1903-1986)
Nick Seibert, Trumpet
Patrick Ritsch, Piano
- La Farfalletta* (1813).....Vincenzo Bellini
(1801-1835)
Krystyn Burns, Soprano
Rob Hutchinson, Piano
- Don Quichotte à Dulcinée* (1932).....Maurice Ravel
1. *Chanson Romanesque* (1875-1937)
3. *Chanson à boire*
- E l'uccellino* (1899).....Giacomo Puccini
A te (c. 1875) (1858-1924)
Patrick Ritsch, Baritone
Tom Drury, Piano
- Sonata from *Die Bänkelsängerlieder* (1701).....Anonymous
(c. 1648)
- Centone*, No. 1 (1765).....Christopher Tye
III. Come Holy Ghost (1500-1572)
Nick Seibert & Dalton Bailey, Trumpets
Caleb Gorrell, Horn
Travis Guffey, Trombone
Kody Woodson, Euphonium

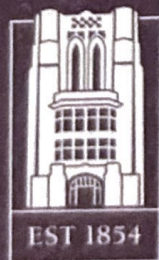
Thursday, February 18, 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



UE PIANO SERIES RAY KILBURN PIANO

Sunday, February 21, 2010
Wheeler Concert Hall
2:30 p.m.



UNIVERSITY
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BIOGRAPHY

Pianist Ray Kilburn, PhD, recognized as being among Canada's most gifted artists, holds dual citizenship and resides in the United States. His career has taken him throughout the United States, Canada, Mexico, Central America, Europe, China, and Japan, and critics have been unanimous in praising his outstanding technical abilities and artistic temperament. In one critic's words, "if Kilburn is not the reincarnation of the great romantic pianists, he comes close." Arthur Kaptainis of the Montreal Gazette wrote, "Kilburn came across as a pianist of serious musical aims and thorough technical command. Technical hurdles were cleared with aplomb and his warm, firm tone never faltered." John Lambert of Spectator Magazine wrote, "Kilburn ... is a powerhouse player infused with musicianship and taste. Pianism of this caliber is rare, indeed."

Along with a busy schedule of solo and chamber music performances, he has two solo albums that have received rave reviews, a third in collaboration with his father, cellist Michael Kilburn, and a fourth solo album pending release on the Beneficence label. Annual tours of Japan include solo and chamber recitals, as well as guest teaching engagements in and around city centers such as Tokyo, Sapporo, Hamamatsu, Koga, Kobe, and Tamba. Other professional activities include a concert tour of Canton, China, with a visiting professorship at the Xinghai Conservatory in Guangzhou; an eight-concert tour of Costa Rica; and a tour of 17 solo recitals and guest teaching engagements that spanned much of the United States, Canada, and Mexico. Recent engagements include a performance of Brahms 1st Piano Concerto with Wisconsin's Chippewa Valley Symphony, a wide range of solo and chamber performances, and a collaborative performance with Angela Brown and Augustin Hadelich at the Indiana Governor's Arts Awards.

Kilburn completed a licentiate diploma and bachelor's degree in performance at McGill University, and Master and Doctor of Music degrees in piano performance at Indiana University. His primary teachers include the eminent Canadian pianist Tom Plaunt, and the late world-renowned pianist Gyorgy Sebok. Presently, he is much sought after as a performer, master teacher, competition adjudicator, and clinician. After several years as tenured faculty at Peace College in North Carolina, he now holds the position of associate professor in piano performance at Ball State University. He teaches a full studio of performance majors from undergraduate through the doctoral level. His students have distinguished themselves through winning competitions and awards, and obtaining faculty positions at colleges and universities. He lives in Muncie with his wife, soprano Yoko Shimazaki-Kilburn, and their 7-year-old daughter, Maya.

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RAY KILBURN, PIANO

PROGRAM

Prelude and Fugue, Book 1, in B-Flat Minor, BWV 867..... Johann Sebastian Bach
"The Sheep May Safely Graze," BWV 208 (1685-1750)

Arranged by Egon Petri

Ballade in D Minor, Op. 10, No. 1 Johannes Brahms
Intermezzo in A Major, Op. 118, No. 2 (1833-1897)
Capriccio in D Minor, Op. 116, No. 7

Widmung, Liebeslied (1848) Robert Schumann
(1810-1856)

Transcribed by Franz Liszt

Opus 32, No. 10 in B Minor Sergei Rachmaninoff
Opus 23, No. 5 in G Minor (1873-1943)

Prelude I - *Grave-andante-grave* Frank Martin
Prelude II - *Allegretto* (1890-1974)
Prelude III - *Tranquillo ma con moto*
Prelude VIII - *Vivace*

Basso Ostinato (1961) Rodion Shchedrin
(b. 1932)

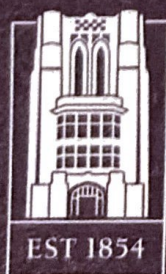
Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



UE WIND ENSEMBLE WINTER CONCERT

Tuesday, February 23, 2010
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission ... Sacred Trust

PERSONNEL

Kenneth Steinsultz, Conductor

Piccolo

Kerri Kappler

Flute

Alyssa Kereki*

Amanda Gray

Karrie Anne Skinner

Elizabeth Stone

Oboe

Anna Hartig*

Hilary Fisher

Chloe Stanfield

Emily Naas

Bassoon

Megan Haire†

Daniel Wheelock††

E♭ Clarinet

Thomas Josenhans§

Clarinet

Stephanie Myers*

Melissa Heckner

Virginia Niese

Taryn Holmes

Carrie Schindler

Amandine Martin

Dorothy Sibel

Cheryl Waclaw

Bass Clarinet

Virginia Niese

Alto Saxophone

Monte Skelton*

Jon Bolin

Tenor Saxophone

Aaron Groves

Baritone Saxophone

Caleb Thompson

Trumpet

Lauren Hart*

Nathan Winstead

Cassandra Weybright

Taylor Barnett

Nick Seibert

Dalton Bailey

Horn

Caleb Gorrell†

Alex Schnautz††

Katie Dockery†

Megan Braden

Trombone

Travis Guffey*

Tina Lu'u'loa

Andy Riederer

Euphonium

Jessica Handy*

Kody Woodson

Tuba

Katie Weihbrecht*

Double Bass

Chris Doran

Guitar

Renato Butturi§

Piano

Michael Salazar

Percussion

Kaitlin Gress*

Kayla Brenton

Travis Humbert

Josh Nixon

Tim Gaisser

Kevin Ulrich

William Shaltis§

*Principal

†Co-Principal

‡Community Member

§UE Faculty

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PROGRAM NOTES

Fanfare for a Golden Sky was written as an intense, powerful opener. The motive is derived from a 5-note Hammerstein song *You'll Never Walk Alone*. The motive is taken from the second half of the phrase, "At the end of the storm, there's a golden sky."

Scott Boerma

Enchanted Falls was inspired by a visit to Pedernales Falls State Park in Central Texas. Two musical ideas serve as the framework for the piece: the pentatonic scale and the opening line of an original song the composer wrote for his wife. The work opens with several statements of the pentatonic "river motive." This motive gradually multiplies and assumes the role of an accompanying texture to the two melodies in the piece. One of the two melodies, which is also composed using the pentatonic scale, is first anticipated by fragments heard about fifteen bars into the piece. The melody as a whole is not heard until it is presented by the English horn in the middle of the work. This pentatonic melody is finally used as the basis for a chorale near the end of the piece. The opening line of the song serves two functions throughout the piece. In the first large section, it is stated three times as a melody against the "river motive." Perfect fourths that outline the melody of the song are used as a separate "fanfare" in the transitional passages.

Ed Martin

Australian composer David Stanhope's setting of the sea chanty *The Bold Benjamin* can be performed with a variety of combinations for winds, men's chorus, and male soloist. The precise origin of this sea chanty is unknown, but is likely from the English/Spanish conflicts of the 16th and 17th centuries.

Jon Truitt will serve as the male vocal soloist for the University of Evansville Wind Ensemble's version of *The Bold Benjamin*.

Titled after a line from Jack Kerouac's *On the Road*, the first movement, *Across the groaning continent*, opens the *Symphony* with the restlessness and constant drifting of a young generation terrified of stagnation. As a short burst of agitated motion, this *moto perpetuo* reflects Kerouac and his characters "performing our one and noble function of the time, move. And we moved!"

The second movement takes its title from beat photographer Rover Frank's powerful collection, *The Americans*. In 1955, Frank traveled the country taking extraordinary photos of a nation that is actually many nations. This movement does not "describe" any of the individual photos, but rather is an attempt at an overall musical picture of the paradoxical America Frank saw: diverse, yet uniform; determined, yet lost; sated, yet unsatisfied.

The final movement, *My Hands are a City*, titled after a 1955 Gregory Corso poem, overflows with mid-century American vernacular. Altered progressions from bebop tunes, and stretched out, frozen, and suspended solos from Lester Young and Charlie Parker recordings all fill out the work. In its larger scope and breadth, the movement is a summing of the symphony's themes, both poetic and musical.

Jonathan Newman

The University of Evansville was part of a commission consortium responsible for this work.

Thanks to the Friends of UE Music for their assistance in this project.

UE WIND ENSEMBLE

PROGRAM

Fanfare for a Golden Sky (2000) Scott Boerma
(b. 1964)

Enchanted Falls (2001)..... Ed Martin
(b. 1976)

The Bold Benjamin (1997)..... David Stanhope
(b. 1952)

Jon Truitt, Baritone

Symphony No. 1 ("My Hands Are a City") (2009) Jonathan Newman
(b. 1972)

I. Across the groaning continent

II. The Americans

III. My Hands Are a City

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Another Reason Why I Don't Keep a Gun in the House (2000).....Tom Cipullo
(b. 1960)

Patrick Ritsch, Baritone
Tom Drury, Piano

Clair de lune, (1882).....Claude Debussy
(1862-1918)

Courtney Heberer, Soprano
John Posey, Piano

"Qual farfalletta".....G. F. Handel
from *Partenope*, HWV 27 (1685-1759)

Melanie Bacaling, Soprano
Patrick Ritsch, Piano

"Pensar en el" from *Marina* (1855).....Emilio Arrieta
(1821-1894)

Michelle Nuti, Soprano
Lynne Woolsey, Piano

"Let the Bright Seraphim".....G. F. Handel
from *Samson*, HWV 57

Cassandra Weybright, Trumpet
Kelci Scott, Soprano
Kristin Jones, Piano

Song Without Words in D Major, Op. 109.....F. Mendelssohn
(1809-1847)

Justin Carter, Cello
Patrick Ritsch, Piano

Morreau de Concert, Op. 94.....Camille Saint-Saëns
I. *Allegro* (1835-1921)

Caleb Gorrell, Horn
Kaitlin Blacklock, Piano

First Concerto in F Minor, Op. 73.....C. M. V. Weber
II. *Adagio ma non troppo* (1786-1826)

Virginia Niese, clarinet
Kristin Jones, Piano

Thursday, February 25, 2010
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

MICHELLE NUTI, SOPRANO

LYNNE WOOLSEY, PIANO

Saturday, February 27, 2010

Wheeler Concert Hall

1:00 p.m.

PROGRAM

"Non partir!" from *La Molinarella* (1766)..... Niccolò Piccinni
(1728-1800)

Der Sandmann, Op. 79, No. 12 Robert Schumann
Aufträge, Op. 77, No. 5 (1810-1856)
Die Meerfee, Op. 125, No. 1
Widmung, Op. 25, No. 2

Les Nuits D'été, Op. 7 Hector Berlioz
III. *Sur les lagunes* (1803-1869)
I. *Villanelle*

From *A Roman Hill* (1916) Wintter Watts
(1884-1962)

Gentle Greeting (1952)..... Ernst Bacon
(1898-1990)

Five Songs (1983)..... Gian Carlo Menotti
3. *The Longest Wait* (1911-2007)

"Pensar en él" from *Marina* (1855) Emilio Arrieta
(1821-1894)

Michelle Nuti performs this recital in partial fulfillment of the requirements for a Bachelor of Music in music education. She is a student of Roberta Veazey.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

JASON JETT, BARITONE
JEREMY SMITH, GUITAR
JEFF THORNTON, PIANO

Saturday, February 27, 2010
Wheeler Concert Hall
2:30 p.m.

PROGRAM

"La Vendetta" from *Le Nozze di Figaro*, K. 492..... Wolfgang Amadeus Mozart
(1756-1791)

Jason Jett

Fantasie (1719) Leopold Weiss
(1687-1750)

Jeremy Smith

Für Musik, Op. 10, No. 1 Robert Franz
Aus meinen grossen Schmerzen, Op. 5, No. 1
(1850-1892)

Jason Jett

Verano Porteño (1965) Astor Piazzolla
Tango
(1921-1992)

Arr. Baltazar Benitez

Jeremy Smith

Old American Songs, Set 2 (1952) Aaron Copland
Zion's Walls
(1900-1990)

At the River

Ching-a-Ring Chaw

Jason Jett

El Decameron Negro (1981) Leo Brouwer
 El Arpa Del Guerrero (b. 1939)
 Huida De Los Amantes Por El Valle De Los Ecos
 Ballada De La Doncella Enamorada
 Jeremy Smith

Quatre Chansons de Don Quichotte (1932) Jacques Ibert
 Chanson du Depart de Don Quichotte (1890-1962)
 Chanson a Dulcinee
 Chanson du Duc
 Chanson de la Mort de Don Quichotte
 Jason Jett

Jason Jett performs this recital in partial fulfillment of the requirements for a Bachelor of Science in music management. He is a student of Jon Truitt.

Jeremy Smith performs this recital in partial fulfillment of the requirements for a Bachelor of Science in music management. He is a student of Renato Butturi.

Ushers provided by Sigma Alpha Iota
 Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

PATRICK T. RITSCH, BARITONE

THOMAS DRURY, PIANO

Saturday, February 27, 2010

Wheeler Concert Hall

4:00 p.m.

PROGRAM

Recit: "Frondi tenere" George Frederic Handel
Aria: "Ombra mai fu" (1685-1759)
from *Serse*, H. 40

Vier ernste Gesänge, Op. 121 Johannes Brahms
I. Denn es gehet dem Menschen wie dem Vieh (1833-1897)
II. Ich wandte mich und sahe an
III. O Tod, wie bitter bist du
IV. Wenn ich mit Menschen und mit Engelszungen redete

E l'uccellino (1899) Giacomo Puccini
Terra e mare (1902) (1858-1924)
A te (c. 1875)

"Mein sehnen, mein wännen" Erich Wolfgang Korngold
from *Die Tote Stadt*, Op. 12 (1897-1957)

INTERMISSION

Don Quichotte à Dulcinée (1932) Maurice Ravel
Chanson romanesque (1875-1937)
Chanson épique
Chanson à boire

Another Reason Why I Don't Keep a
Gun in the House (2000) Tom Cipullo
Desire (b. 1960)
Embrace
Cancer
Flames
Putting Down the Cat
Another Reason Why I Don't Keep a Gun in the House

*Patrick Ritsch performs this recital in addition to the requirements for a Bachelor of
Science in music. He is a student of Gregory B. Rike.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



FIRST TUESDAY CONCERT SERIES

IGOR STRAVINSKY

1882-1971

Tuesday, March 2, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Eric Garcia, Conductor

Thomas Josenhans, Clarinet

Edwin Lacy, Bassoon

Timothy Zifer, Trumpet

William Bootz, Trombone

Carol Dallinger, Violin

Lee Veazey, Bass

William Shaltis, Percussion

Sarah Garvey and Elissa Richardson, Directors

Dillon Heape, Narrator

Toby Onwumere, Soldier

Sally Cade Holmes, Devil

Anna Douglas, Princess

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

FIRST TUESDAY CONCERT SERIES

PROGRAM

L'Histoire du soldat (1918) Igor Stravinsky
(1882-1971)

Part I

- I. The Soldier's March
- II. Little Tunes Beside the Brook
- III. The Soldier's March
- IV. Pastoral
- V. Little Tunes Beside the Brook

Part II

- I. The Soldier's March
- II. Royal March
- III. Little Concert
- IV. Three Dances
 - Tango
 - Waltz
 - Ragtime
- V. The Devil's Dance
- VI. Little Chorale
- VII. The Devil's Song
- VIII. Great Chorale
- IX. Triumphal March of the Devil

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Die Verschwiegenen, Op. 10, No. 6.....Richard Strauss
(1864-1949)

Kelci Scott, Soprano
Patrick Ritsch, Piano

“Cruda sorte!...Già so per pratica”.....Giachino Rossini
from *L'italiana in Algeri* (1813) (1792-1868)

Angelina Murray, Mezzo-Soprano
Kristin Jones, Piano

“L’ho perduta” from *Le nozze di Figaro*, K. 492.....W. A. Mozart
(1756-1791)

Apryl Higgins, Voice
Kristin Jones, Piano

Canciones Clasicas Españolas.....Fernando Obradors
1. Al Amor (1897-1945)
3. Con Amores la mi Madre

Stephanie Voll, Mezzo-Soprano
Michael Salazar, Piano

“Il fervido desiderio”.....Vincenzo Bellini
from *Tre Ariette*, No. 1 (1801-1835)

Kerri Kappler, Soprano
John Posey, Piano

I Hate Music! (1943).....Leonard Bernstein
I Just Found Out Today (1918-1990)

Erin Copeland, Soprano
Tyler Simpson, Piano

Mandoline (1882).....Claude Debussy
(1862-1918)

Alyssa Brooks, Soprano
Patrick Ritsch, Piano

Three Preludes, Op. 18.....Robert Muczynski
1. *Allegro* (b. 1929)
2. *Andante molto*
3. *Allegro molto*

Elizabeth Stone, Flute

Sérénade sur l'eau (1944).....Jacques Ibert
(1890-1962)

Colleen Vonalt, Piano

Papillons, Op. 2.....Robert Schumann
(1810-1856)

Jennifer Nowacki, Piano

Fugue in B Minor, BWV 544.....J. S. Bach
(1685-1750)

Michael Salazar, Organ

Thursday, March 4, 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



FACULTY RECITAL DOUGLAS REED ORGAN

Tuesday, March 16, 2010
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE
Civic Mission... Sacred Trust

DOUGLAS REED, ORGAN

PROGRAM

Ciacona in E Minor, BuxWV. 160 Dieterich Buxtehude
Canzona in G, BuxWV. 171 (1637-1707)

Second Book of Toccatas and Partitas (1637) Girolamo Frescobaldi
Canzona sesta (1583-1643)
Fiori Musicali (1635)
Toccatà per l'Elevazione

Chorale Preludes, Op. 122..... Johannes Brahms
Herzlich tut mich verlangen (1833-1897)
Herzlich tut mich erfreuen

Von Gott will ich nicht lassen, S. 658..... Johann Sebastian Bach
Liebster Jesu, wir sind hier, S. 731 (1685-1750)
Erbarm dich mein, o Herre Gott S. 721

Lyric Interlude..... Alexander Schreiner
(1901-1987)

Organbook (1967) William Albright
Melisma (1944-1998)
Flights of Fancy (1991-92)
All Marcia – The AGO Fight Song

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

“Qual farfalletta”, HWV 27.....G. F. Handel
from *Partenope* (1685-1759)

Melanie Bacaling, Soprano
Patrick Ritsch, Piano

Sonata in F Minor, F. VIII, No 7.....Georg Philipp Telemann
Triste (1681-1767)
Vivace

Megan Haire, Bassoon
Kristin Jones, Piano

Sonata (1997).....Eric Ewazen
III. *Allegro con Fuoco* (b. 1954)

Cassandra Weybright, Trumpet
Kristin Jones, Piano

“Senza Mamma”.....Giacomo Puccini
from *Suor Angelica* (1918) (1858-1924)

Caroline Buckman, Soprano
Kristin Jones, Piano

Trois Paraphrases Grégoriennes (1934).....Jean Langlais
III. Hymne D’Action de Grâces “Te Deum” (1907-1991)

Michael Salazar, Organ

Thursday, March 18, 2010
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

JUNIOR RECITAL

KELCI SCOTT, SOPRANO

PATRICK RITSCH, PIANO

Saturday, March 20, 2010
Wheeler Concert Hall
4:00 p.m.

PROGRAM

"Come scoglio" from *Così fan tutte*, K. 588 W. A. Mozart
(1756-1791)

Allerseelen, Op. 10, No. 8 Richard Strauss
Die Verschwiegenen, Op. 10, No. 6 (1864-1949)
Glückes Genug, Op. 37, No. 1

Ouvre ton Coeur (1859) Georges Bizet
Chanson d'Avril from *Vingt Mélodies*, No. 1 (1873) (1838-1875)
Guitare from *Feuilles d'Album* No. 4 (1866)

Parodies (1986) Seymour Barab
1. I'll Never Go To Macy's (b. 1921)
4. Poor Old Lady
2. Miss Lucy

Kelci Scott performs this recital in partial fulfillment of the requirements for a Bachelor of Music in performance. She is a student of Jon Truitt.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

- Sonatina (1948).....Eldin Burton
III. *Allegro giocoso* (1913-1979)
Alyssa Kereki, Flute
Kristin Jones, Piano
- Sonata in F Minor, F. VIII, No. 7.....Georg Philipp Telemann
Triste (1681-1767)
Vivace
Megan Haire, Bassoon
Kristin Jones, Piano
- Beau Soir (1891).....Claude Debussy
(1862-1918)
Jessica Hoyer, Soprano
Jennifer Nowacki, Piano
- “Qual farfalletta”, HWV 27.....G. F. Handel
from *Partenope* (1685-1759)
Melanie Bacaling, Soprano
Patrick Ritsch, Piano
- Eichendorff Lieder* (1888).....Hugo Wolf
3. *Verschwiegene Liebe* (1860-1903)
Jenna Bartley, Mezzo-Soprano
Michael Salazar, Piano
- Spiegel im Spiegel* (“Mirror in the Mirror”) (1978).....Arvo Pärt
(b. 1935)
Alayna Faulkenberg, Violin
Theodore Zajler, Piano
- Sonata VI, Op. 65.....Felix Mendelssohn
I. *Chorale and Variations* (1809-1847)
Michael Salazar, Organ

Thursday, March 25, 2010
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

STEPHANIE MYERS, CLARINET

BEVERLY ATTINGER, PIANO

Saturday, March 27, 2010

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Solo de Concours for clarinet and piano (1899)..... Andre Messenger
(1853-1929)

Fantasy Pieces, Op. 43 Niels W. Gade
(1817-1890)
Andantino con moto
Allegro vivace
Ballade
Allegro molto vivace

Tributes (1986)..... Geoffrey Bush
(1920-1998)
I. To Mr. Artie Shaw
II. To Mr. Harold Arlen
III. à M. Darius Milhaud
IV. à M. Erik Satie
V. To my friend Joseph Horovitz

Stephanie Myers performs this recital in partial fulfillment of the requirements for a Bachelor of Music in Music Education. She is a student of Thomas Josenhans.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

CASSANDRA WEYBRIGHT, TRUMPET

KRISTIN JONES, PIANO

Saturday, March 27, 2010

Wheeler Concert Hall

2:30 p.m.

PROGRAM

"Let the bright Seraphim" from *Samson*, HWV. 57 George Frederic Handel
(1685-1759)

Kelci Scott, Soprano

8 Profiles, V. *To M.G.* (1980) Fisher Tull
(1934-1994)
1. Slowly
2. Fast

Sonata (1995) Eric Ewazen
(b. 1954)
I. *Lento-Alegro Molto*
II. *Allegretto*
III. *Allegro con Fuoco*

*Cassandra Weybright performs this recital in partial fulfillment of the requirements for
a Bachelor of Science. She is a student of Timothy Zifer.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF KANSAS

DEPARTMENT
MUSIC

SENIOR RECITAL

CASSANDRA WEYBRIGHT, TRUMPET

KRISTIN JONES, PIANO

Saturday, March 27, 2010

Wheeler Concert Hall

2:30 p.m.

PROGRAM

"Let the bright Seraphim" from *Samson*, HWV. 57 George Frederic Handel
(1685-1759)

Kelci Scott, Soprano

8 Profiles, V. *To M.G.* (1980) Fisher Tull
(1934-1994)

1. Slowly

2. Fast

Sonata (1995) Eric Ewazen
(b. 1954)

I. *Lento-Alegro Molto*

II. *Allegretto*

III. *Allegro con Fuoco*

Cassandra Weybright performs this recital in partial fulfillment of the requirements for a Bachelor of Science. She is a student of Timothy Zifer.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

COURTNEY HEBERER, SOPRANO

JOHN POSEY, PIANO

Saturday, March 27, 2010

Wheeler Concert Hall

4:00 p.m.

PROGRAM

"Laudamus te" from *Mass in C Minor*, K. 427 (417a) W.A. Mozart
(1756-1791)

"V'adoro pupille" from *Giulio Cesare*, HWV. 17 G.F. Handel
(1685-1759)

Immer leiser wird, Op. 105, No. 2 Johannes Brahms
Das Mädchen spricht, Op. 107, No. 3 (1833-1897)
Wie Melodien zieht es mir, Op. 105, No. 1

Quatre Chanson de Jeunesse Claude Debussy
II. Clair de lune, L. 32 (1862-1918)
III. Pierrot, L. 15
IV. Apparition, L. 53

BRIEF INTERMISSION

"Quando men vo" from *La Bohème* (1896) Giacomo Puccini
(1858-1924)

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

JENNA BARTLEY, MEZZO-SOPRANO

CAROLYN FRANCE, SOPRANO

MICHAEL SALAZAR, PIANO

PATRICK RITSCH, PIANO

Sunday, March 28, 2010

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Per non penar (1725)..... Emanuele d'Astorga
(1680-1757)

Carolyn France

Eichendorff Lieder (1889)..... Hugo Wolf
(1860-1903)

1. Der Musikant

3. Verschwiegene Liebe

Jenna Bartley

Der Musensohn D. 764, Op. 92, No. 1..... Franz Schubert
(1797-1828)

Das Veilchen, K. 476 Wolfgang Amadeus Mozart
(1756-1791)

Carolyn France

8 Lieder und Gesänge, Op. 59 Johannes Brahms
(1833-1897)

1. Dämmerung senkte sich von Oben

Jenna Bartley

"Romance" from *Deux Romances*, No. 2 (1885)..... Claude Debussy
 (1862-1918)
 Psyche (1887), Lines 1-10 Emile Paladilhe
 (1844-1926)

Carolyn France

Donna vorrei morir (1880) Francesco Paolo Tosti
 Ideale (1882) (1846-1916)

Jenna Bartley

INTERMISSION

Dream Valley, Op. 20, No. 1 Roger Quilter
 The Wild Flower's Song, Op. 20, No. 2 (1877-1953)

Carolyn France

A Charm of Lullabies, Op. 41 Benjamin Britten
 No. 1: Cradle Song (1913-1976)

No. 3: Sephestia's Lullaby

No. 4: A Charm

No. 5: The Nurse's Song

Jenna Bartley

His Eye is on the Sparrow (1905) Civilla D. Martin/Charles H. Gabriel
 (1866-1948)/(1856-1932)

Carolyn France

Habanera ("L'amour est un oiseau rebelle") from *Carmen* (1875)..... Georges Bizet
 (1838-1875)

Jenna Bartley

Jenna Bartley performs this recital in partial fulfillment of the requirements for a Bachelor of Music in Music Therapy. She is a student of Roberta Veazey.

Carolyn France performs this recital in partial fulfillment of the requirements for a Bachelor of Music in Music Therapy. She is a student of Gregory B. Rike.

Ushers provided by Sigma Alpha Iota
 Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

TAYLOR BARNETT, TRUMPET

LAUREN HART, TRUMPET

KRISTIN JONES, PIANO

Sunday, March 28, 2010

Wheeler Concert Hall

4:00 p.m.

PROGRAM

Concerto for Trumpet in D Giuseppe Torelli
(1658-1709)

Allegro

Adagio

Allegro

Lauren Hart

Suite for Trumpet and Strings (Trumpet and Piano) (1984) William P. Latham
(1917-2004)

I. Prelude

II. Air

III. Dance

Taylor Barnett

Sonata for Trumpet and Piano (1980) Norman Dello Joio
(1913-2008)

Tema

Variation I

Variation II

Variation III

Lauren Hart

Fantasie in E $\flat$ (1958) J. Ed. Barat
(1882-1963)

Taylor Barnett

Impromptu (1951)..... Jacques Ibert
(1890-1962)

Lauren Hart

Intrada for Trumpet Otto Ketting
(b. 1935)

Taylor Barnett

Sometimes I Feel Like a Motherless Child (1990) Traditional Spiritual
arr. Donald Hunsberger

Lauren Hart

Concerto for Two Trumpets, G. 18 Giuseppe Torelli

Taylor Barnett

Lauren Hart

*Taylor Barnett performs this recital in partial fulfillment of the requirements for a
Bachelor of Music in music management.*

*Lauren Hart performs this recital in partial fulfillment of the requirements for a
Bachelor of Arts.*

They are both students of Timothy Zifer.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

UE PIANO SERIES
MATTHEW GIANFORTE
PIANO

Sunday, March 28, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

MATTHEW GIANFORTE

PROGRAM

Arabesque, Op. 18 Robert Schumann
(1810-1856)

Carnaval, Op. 9 Robert Schumann

Préambule

Pierrot

Arlequin

Valse noble

Eusebius

Florestan

Coquette

Réplique

Papillons

A.S.C.H - S.C.H.A (Lettres dansantes)

Chiarina

Chopin

Estrella

Reconnaissance

Pantalon et Colombine

Valse allemande

Intermezzo: Paganini

Aveu

Promenade

Pause

Marche des "Davidsbündler" contre les Philistins

INTERMISSION

Six Chants Polonais, Op. 74 Frédéric Chopin/Franz Liszt
(1810-1849)/(1811-1886)

The Maiden's Wish

Spring

The Ring

Bacchanal

My Joys

Homeward (The Bridegroom)

Andante spianato et Grande polonaise brillante, Op. 22..... Frédéric Chopin

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

STEPHANIE LYNN VOLL,
MEZZO-SOPRANO

MICHAEL SALAZAR, PIANO AND ORGAN

JUSTIN STUART CARTER, CELLO

Sunday, March 28, 2010

Wheeler Concert Hall

1:00 p.m.

PROGRAM

"Voi Che Sapete" from *Le nozze di Figaro*, K. 492 Wolfgang Amadeus Mozart
(1756-1791)

Eight Songs for Voice and Piano, Op. 58 Johannes Brahms
O komme holde Sommernacht (1833-1897)
In der Gasse

Canciones Clasicas Españolas Vol. 1 (1920)..... Fernando Obradors
1. Al Amor (1897-1945)
3. Con Amores la mi Madre

Fêtes Galantes II (1913-1915)..... Claude Debussy
Les Ingenus (1862-1918)
Le Faune

INTERMISSION

Panis Angelicus (1919) André Caplet
(1878-1925)

The Confession Stone: Songs of Mary (1966) Robert Fleming
1. O my boy: Jesus (1921-1976)
2. Don't pay attention to the old men in the temple
4. There's a supper in Jerusalem tonight

Songs of Perfect Propriety (1959) Seymour Barab
1. Ultimatum (b. 1921)
3. Song of Perfect Propriety

Stephanie Lynn Voll performs this recital in partial fulfillment of the requirements for a Bachelor of Music in music therapy. She is a student of Roberta Veazey.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



REQUIEM

K. 626

WOLFGANG AMADEUS MOZART

1756-1791

Tuesday, March 30, 2010

Neu Chapel

7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

UNIVERSITY CHOIR WITH THE HARRISON HIGH SCHOOL SINGERS NORTH HIGH SCHOOL VARSITY SINGERS

PROGRAM

Requiem, K. 626 Wolfgang Amadeus Mozart (1756-1791)
completed by Franz Xavier Süssmayer (1766-1803)

- I. Introit: Requiem
- II. Kyrie
- III. Sequentia:
 - 1. Dies Irae
 - 2. Tuba Mirum (Travis Guffey, Trombone)
 - 3. Rex Tremendae
 - 4. Recordare
 - 5. Confutatis
 - 6. Lacrimosa
- IV. Offertorium:
 - 1. Domine Jesu
 - 2. Hostias
- V. Sanctus
- VI. Benedictus
- VII. Agnus Dei
- VIII. Communio

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

PERSONNEL

Dennis Malfatti, Conductor

Roberta Veazey, Andrea Drury, Gregory Rike, Jon Truitt, Soloists

University Choir

Jennifer Nowacki, Accompanist

Soprano

Melanie Bacaling
Alyssa Brooks
Courtney Heberer
Jessica Hoyer
Kerri Kappler
Michelle Nuti
Kelci Scott
Ellyn Washburne

Alto

Jenna Bartley
Caroline Buckman
Kyrstyn Burns
Fatima Chan
Anna Christianson
Erin Copeland
Katie DeMuth
Miranda McCool
Angelina Murray
Alyssa Padilla

Tenor

Taylor Droste
William Gehring
Richard McCorkle
Kyle Picha
Patrick Ritsch
Tyler Simpson

Bass

Grant Biggert
Greg Engleman
Jake Fisher
Gabriel Kinser
Jason Jett
Sam Rodriguez
Ryan Rohtla
Michael Salazar

North High School Varsity Singers

Andrea Drury, Director

Soprano

Audrey Lynn
Meghan Burke
Payton Judd
Christina Lewis
Brittany Crow
Erica Riggs

Alto

Katie Brazelton
Morgan Becker
Emily Comer
Kayla Karch

Tenor

Mitch Angle
Chris Lott
Luke Schultheis

Bass

Damon Williams
Landon Sholar
Spencer Paddock
Canyon Cheek
Cole Samples

Harrison High School Singers

Kristi Miller, Director

Soprano

Kelley Frary
Sarah Hummel
Lisa Yanagida

Alto

Brookelle Bailey
Shelby Leadingham
Emily Schultheis
Mary Troyer

Tenor

Reid Chancellor
Jon Gieneart
Zack Robbins

Bass

Christian Burch
Brandon Derk
Marcus Evans

Chamber Orchestra

Violin I

Carol Dallinger
Sheryl Schuster
Tatiana Dunn
Fatima Chan

Violin II

Kitty Savia
Anne Fiedler
Katie Demuth
Anna Henning

Viola

Gardner McDaniel
Jeneen Gumula

Cello

Jenny Wingert
Lara Turner

Bass

Lee Veazey

Clarinet

Thomas Josenhans
Stephanie Myers

Bassoon

Edwin Lacy
Megan Haire

Trumpet

Timothy Zifer
Frank Blubaugh

Trombone

William Bootz
Travis Guffey
Kenneth Steinsulz

Timpani

William Shaltis

Organ

Douglas Reed

REQUIEM TEXT

I. Introit (chorus, soprano solo, orchestra)

Requiem aeternam dona eis domine
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion
et tibi redetur votum in Jerusalem
exaudi orationem meam,
ad te omnis caro veniet.

Rest eternal grant them, O Lord
and light perpetual, let shine upon them.
To thee a hymn, God in Zion
and to thee a vow shall be fulfilled in
Jerusalem.
Hear my prayer,
to thee all flesh shall come.

II. Kyrie (chorus and orchestra)

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy
Christ have mercy
Lord have mercy

III. Sequentia:

1. Dies irae (chorus and orchestra)

Dies irae, dies illa
Solvat saeculum in favilla
Teste David cum Sibylla.
Quantus tremor est futurus
Quando iudex est futurus.
Cuncta stricte discussurus!

Day of wrath, that day
Will dissolve the earth to ashes
As David and the Sibyl bear witness.
How great the trembling will be
When the Judge shall come
To judge all things strictly!

2. Tuba mirum (solo quartet, orchestra)

Tuba mirum spargens sonum
Per sepulchra regionem,
coget omnes ante thronum.
Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur
In quo totum continetur

A trumpet spreading its wondrous sound
Through the tombs of every land,
Will summon all before the throne.
Death will be stunned, as will nature,
When all creation rises,
To answer to the Judge.
A written book will be brought forth
Which shall contain all that is

Unde mundus judicetur.
Judex ergo cum sedebit
Quid-quid latet apparebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus?

Out of which the world shall be judged.
When therefore the judge takes His seat
Whatever lies hidden shall reveal itself.
What am I, wretch that I am, to say?
Which protector shall I ask for,
When even the righteous are hardly secure?

3. Rex tremendae (chorus and orchestra)

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me fons pietatis.

King of terrifying majesty,
Who freely saves the redeemed,
Save me fount of pity.

4. Recordare (solo quartet and orchestra)

Recordare Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus
Redemisti crucem passus
Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis.
Ingemisco, tamquam reus
Culpa rubet vultus meus.
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronum exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
- Statuens in parte dextra.

Remember, blessed Jesus,
That I am the cause of your stay,
Do not cast me out on that day.
Seeking me, you sat weary
You redeemed me, suffering on the cross,
Let not such great toil be in vain.
Just and avenging Judge,
Grant the gift of remission
Before the day of reckoning.
I groan, like a guilty one,
My face reddens with guilt.
Spare your suppliant, O God.
You who absolved Mary Magdalene
and heeded the thief,
To me, give hope also.
My prayers are not worthy,
But Thou, good one, grant
That I not burn in the everlasting fire.
Grant me a place of eminence among thy
sheep,
and separate me from the goats,
Placing me at Thy right hand.

5. Confutatis (chorus and orchestra)

Confutatis maledictis
Flammis acribus addictis
Voca me cum benedictis
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

When the accursed are confounded,
and given over to the harsh flames,
Call me to be with the blessed.
I pray on my knees in supplication
My heart is contrite as dust,
protect me at my end.

6. Lacrimosa (chorus and orchestra)

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.
Amen.

O how tearful that day
When the guilty shall arise from the embers
To be judged.
Spare him, O God.
Merciful Jesus Lord,
Grant them rest.
Amen.

IV. Offertorium:

1. Domine Jesu (chorus, solo quartet, orchestra)

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum
de poenis inferni et de profundo lacu
libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum,
sed signifer sanctus Michael
repraesentet eas in lucem sanctam
Quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
deliver the souls of the faithful departed
from the pains of hell and from the deep
pits
deliver them from the mouth of the lion
let them not be swallowed into hell,
let them not fall into the black abyss,
but let St. Michael, your holy standard-
bearer
lead them into the holy light
which once thou promised to Abraham
and to his seed.

2. Hostias (chorus and orchestra)

Hostias et preces tibi,
Domini, laudis offerimus
tu suscipe pro animabus illis,
quarum hodie memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
Quam olim Abrahae promisti,
et semini ejus.

Sacrifices and prayers to thee
Lord, we offer with praise.
Receive them for the souls of those
we commemorate today.
Grant them, Lord
to cross from death to life
which once thou promised to Abraham
and to his seed.

V. Sanctus (chorus and orchestra)

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy
Lord God of Sabbath
Heaven and earth
are full of Thy glory.
Hosanna in the highest.

VI. Benedictus (solo quartet, chorus, orchestra)

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

VII. Agnus Dei (chorus and orchestra)

Agnus Dei qui tollis peccata mundi,
dona eis requiem. (2 times)
Agnus Dei qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away the sins of
the world, grant them rest.
Lamb of God, who takes away the sins of
the world, grant them rest everlasting.

VIII. Communio (chorus, soprano solo, orchestra)

Lux aeterna luceat eis, Domine.
Cum sanctis tuis in aeternam
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
(Cum sanctis...)

May light eternal shine on them, Lord
With Thy saints forever
for Thou are merciful.
Rest eternal grant to them, Lord,
and let perpetual light shine upon them.

PROGRAM NOTES

For over 300 years prior to Mozart's Requiem, composing music for the various rites of the Roman Catholic Church was the primary manner in which composers made their living. W. A. Mozart's career, in fact, began at the cathedral of Salzburg where he was expected to write musical settings of the Roman Catholic mass, vespers services (evening rite), and other services. While Mozart did not write any requiem settings while in Salzburg, musical settings of the mass for the dead (*missa pro defunctis* or simply requiem mass), were not uncommon assignments for composers. The composers Ockeghem, Lasso, and Victoria are examples of composers who wrote requiem settings long before Mozart's commission came. While sharing some of the same texts as the Roman Catholic mass, the requiem mass does not contain the Gloria ("Glory to God in the highest and peace to his people on earth...") or the Credo ("I believe in one God, Father Almighty..."). Its most conspicuous feature is the Sequence "Dies irae." This long poem, written by the 13th-century monk Tomaso Celano, depicts the terrifying images of the last judgment. Because of the its length, composers have generally divided the poem into separate musical movements.

In July 1791, Mozart was commissioned by Count Walsegg to write a requiem in commemoration of the death of the count's wife. The legendary secrecy of the commission lies in the fact that the count was notorious for passing off the works of legitimate composers as his own. Legend also suggests that Mozart feared that he was writing his own requiem. If that is true, these thoughts did not impede his productivity since also in July of that year, Mozart wrote his great singspiel (German opera with spoken dialogue) *Die Zauberflöte* (The Magic Flute). This was followed by the opera *La Clemenza di Tito* in August and the famous Clarinet Concerto in A K. 622. Mozart died on December 5 before the Requiem could be completed. The cause of death was kidney failure. He was not poisoned by Salieri, by the Freemasons, or anyone else as many legends maintain. To complete the count's commission, Mozart's wife Constanze asked Austrian composer Joseph Eybler to complete the work. Eybler continued, though did not complete, Mozart's orchestration up through the first eight measures of the *Lacrimosa*. Next, Constanze presumably approached a Max Stadler who also stopped short of completing it. Finally, Constanze asked Franz Xavier Süssmayer (1766-1803), a student of Mozart. Süssmayer essentially started where Mozart left off, omitting most of Eybler's contributions. While much of the completion could be inferred through what Mozart left, there were entire sections of the requiem text that needed to be set to music in order to make it complete. Thus, in addition to completing the orchestration and composing the remainder of the *Lacrimosa*, Süssmayer composed the Sanctus, the Benedictus, and the Agnus Dei. For the Communion text, Süssmayer simply returned to the music Mozart had written for the Introit and Kyrie. While in recent years, various Mozart scholars have completed their own versions of the Requiem (one by Robert Levin and another by Richard Maunder are two examples), Süssmayer's completion of the Mozart Requiem is the version most widely known.

Dennis Malfatti

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Divertimento, No 14, K. V. 270.....Wolfgang A. Mozart
II. *Andantino* (1756-1791)
IV. *Presto*

Karrie Ann Skinner, Flute
Hilary Fisher, Oboe
Virginia Niese, Clarinet
Megan Haire, Bassoon
Caleb Gorrell, Horn

Vocalise, Op. 34, No. 14.....Sergei Rachmaninoff
(1873-1943)

Dalton Bailey, Trumpet
Kristin Jones, Piano

First Concertino (1883).....Georges Guilhaud
(1851-1912)

Aaron Groves, Saxophone
Kristin Jones, Piano

Serenade (Sleep, Smile, Slumber) (1857).....Charles Gounod
(1818-1893)

Brittany Brazinski, Mezzo-Soprano
Rob Hutchison, Piano

Partita in D Minor, No. 2, BWV 1004.....Johann Sebastian Bach
3. *Allemande* (1685-1750)

Jessie Noland, Violin

Sonata Op. 1.....Benedetto Marcello
I. *Largo* (1686-1739)
II. *Allegro*
III. *Largo*
IV. *Allegro*

Kristina Lu'uloa, Trombone
Michael Salazar, Piano

Morceau Symphonique (1902).....Alexandre Guilmant
(1837-1911)

Andrew Riederer, Trombone
Michael Salazar, Piano

Sonata for Flute and Piano (1957).....Francis Poulenc
I. *Allegretto malincolico* (1899-1963)
II. *Cantilena*

Kerri R Kappler, Flute
Kristin Jones, Piano

Thursday, April 1, 2010
Wheeler Concert Hall
11:00 a.m.



FIRST TUESDAY CONCERT SERIES

SALON SETTING

Tuesday, April 6, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE
Civic Mission... Sacred Trust

FIRST TUESDAY CONCERT SERIES

PROGRAM

Schön Rosmarin (1910) Fritz Kreisler
Liebeslied (1875-1962)

Dallinger and Fiedler

Schwanengesang (D. 957) Franz Schubert
(1797-1828)

- 11. Die Stadt
- 13. Der Doppelgänger
- 9. Ihr Bild

Williams and Fiedler

Dernier Lamento (c. 1950) Astor Piazzolla
Extasis (1921-1992)

Psicosis arr. Ian Murphy

Butturi and Dallinger

Neue Liebeslieder Op. 65 Johannes Brahms
(1833-1897)

- 1. Verzicht, o Herz, auf Rettung
- 2. Finstere Schatten der Nacht
- 3. An jeder Hand die Finger
- 4. Ihr schwarzen Augen
- 5. Wahre, wahre deinen Sohn
- 6. Rosen steckt mir an die Mutter
- 7. Vom Gebirge Well auf Well
- 8. Weiche Gräser im Revier
- 9. Nagen am Herzen fühl ich
- 10. Ich kose süß, mit der und der
- 12. Schwarzer Wald, dein Schatten
- 13. Nein, Geliebter, setze dich
- 14. Flammenauge, dunkles Haar
- 15. Zum Schluss

Truitt, Pulte, Rike, Truitt, Fiedler, and Ungar

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

PERSONNEL

Carol Dallinger, Violin
Richard Williams, Tenor
Renato Butturi, Guitar
Elizabeth Truitt, Soprano
Diane Pulte, Mezzo-Soprano

Gregory B. Rike, Tenor
Jon Truitt, Baritone
Anne Fiedler, Piano
Garnet Ungar, Piano

TRANSLATIONS

Die Stadt (The Town)

On the far horizon the towers of the town appear like a misty vision, shrouded in the dusk of evening.

A misty wind ruffles the grey surface of the water; with a mournful stroke the boatsman rows my boat.

Once more the sun rises sparkling from the earth, to show me that place where I lost my love.

Der Doppelgänger (The Ghostly Double)

The night is still, the streets are hushed, within this house my love once dwelt.

She left the town long ago, but the house still stands, in the very same place.

A man is standing there too, and looking up, wringing his hands in pain, I shudder when I see his face – the figure revealed in the moonlight is my own.

You ghostly double, pale companion, why do you mock the pain of love which tormented me in this very place, many a night in days gone by?

Ihr Bild (Her Likeness)

I stood in somber reverie, gazing at her likeness, and mysteriously those beloved features began to come alive.

A smile played wondrously about her lips, and her eyes sparkled as though with wistful tears,

The tears flowed down my cheeks. Ah, I cannot believe that I have lost you!

Neue Liebeslieder

1. Relinquish, o heart, the hope of rescue

Relinquish, o heart, the hope of rescue
as you venture out into the sea of love!
For a thousand boats float
wrecked about its shores!

2. Dark shades of night

Dark shades of night,
dangers of waves and whirlpools!
Are those who rest there so mildly
on firm ground
capable of comprehending you?
No: only one who
is tossed about on the wild sea's
stormy desolation,
miles from the shore.

3. On each hand were my fingers
On each hand were my fingers
bedecked with rings
that my brother had bestowed on me
with love.
And one after another
did I give to that handsome
but unworthy lad.
4. You black eyes, you need only beckon
You black eyes, you need only beckon,
and palaces fall and cities sink.
How should then my heart withstand
such strife, inside its weak house of cards?
5. Protect, protect your son
Protect, protect your son,
my neighbor, from woe;
for I go with my black eyes
to enchant him.
O how my eyes burn
to inflame his passion!
If his soul will not ignite,
your hut will catch fire.
6. Mother gave me roses
Mother gave me roses
because I am so troubled.
She is right: roses droop
just as I do, wilting away.
7. From the mountains, wave upon wave
From the mountains, wave upon wave,
come gushing rain;
and I would gladly give you -
a hundred thousand kisses.
8. Soft grass in my favorite haunts
Soft grass in my favorite haunts,
fair, quiet spots!
O how pleasant it is to linger here
with one's darling!
9. I feel a poison gnawing at my heart
I feel a poison gnawing at my heart.
Is it possible for a maiden
not to give in to her tender inclinations
and live her entire life robbed of bliss?
10. I sweetly fondle this girl and that
I sweetly fondle this girl and that,
and grow quiet and sick at heart,
for always, always, toward you
my thoughts turn, o Nonna!

12. Dark forest, your shade is so gloomy
Dark forest, your shade is so gloomy!
Poor heart, your sorrow presses so heavily!
The only thing valuable to you is standing before your eyes;
eternally forbidden is that union with love.
13. No, my love, don't sit
No, my love, don't sit
so near me!
Do not stare so ardently
at my face!
However much your heart may burn,
suppress your urges,
so that the world will not see
how much we love each other.
14. Flaming eyes, dark hair
Flaming eyes, dark hair,
sweet and audacious boy,
because of you my poor heart
toils with sorrow!
Can the sun's fire make ice,
or turn day into night?
Can the ardent breast of a man
breathe without glowing desire?
Is the field so full of light
that the flowers stand in darkness?
Is the world so full of joy
that the heart is abandoned to torment?
15. Now, you Muses, enough!
Now, you Muses, enough!
In vain you strive to describe
how misery and happiness
alternate in a loving breast.
You cannot heal the wounds
that Amor has caused,
but solace can come
only from you, Kindly Ones.

PROGRAM NOTES

The salons of Paris and similar gatherings in other places were home to the intelligentsia of European society in the nineteenth century. Artists, poets, authors, philosophers, and musicians came to these gatherings, hosted typically by female aristocrats, to mingle with the upper class and, hopefully, to obtain their patronage in one way or another. Some musicians, notably Chopin and Liszt, thrived in the setting, performing their own more difficult compositions to the amazement and praise of the assembly, introducing their more playable works to increase publication sales among the amateur musicians present, and making contacts that led often to very lucrative private lessons for members of the aristocracy. Salon music is music composed for these less formal circumstances. In its broadest sense, salon music can include the majority of nineteenth-century solo and chamber music, as well as more modern works of similar character.

Fritz Kreisler was a prodigy on the violin and became a renowned interpreter of the standard classics and an enormous influence on subsequent violinists. While he wrote in other genres, he is remembered best as a composer of salon-style pieces for violin and piano, which, because of his modesty, he often claimed were transcriptions of various old masters. *Schön Rosmarin* belongs to a set Kreisler published in 1905 under the title *Three Old Viennese Melodies*, pieces written ostensibly by the nineteenth-century composer Josef Lanner. The piece is a waltz that yields, in the tradition of the nineteenth-century character piece, an aural portrait of a beautiful, vivacious woman. *Liebeslied*, too, draws on the dance traditions of old Vienna. Kreisler marked it to be played in the style of the *Ländler*, an older triple-meter folk dance. Both pieces amply demonstrate Kreisler's style of composition and his violin technique.

Schubert's *Schwanengesang* was published posthumously in 1829, and musicologists remain skeptical as to whether Schubert intended to offer the songs as a set in the manner of his earlier song cycles. Unlike those earlier works, *Schwanengesang* features lyrics by multiple poets, and the poems lack a sense of coherence and unity found in the previous cycles. Performers often tend to approach the set, therefore, in a less formal fashion. The three songs heard tonight are all settings of poetry by Heinrich Heine, a young poet in Schubert's day who proved to be a favorite of subsequent Lieder composers. The songs are sung not in the order in which they appear in *Schwanengesang*, but in the order found in the poems' source, the third section of Heine's *Buch der Lieder*, entitled "The Homecoming."

Argentine musician Astor Piazzolla spent much of his childhood and early adolescence in New York before returning to his native Argentina at the age of sixteen. He rapidly gained a reputation as a bandoneón player and band arranger while also studying classical music with Alberto Ginastera. Supported by a scholarship he earned in 1954, he traveled to Paris and studied with Nadia Boulanger. As she did with so many of her students, Boulanger encouraged Piazzolla to look at his national

music, particularly the tango, as a source of inspiration for his compositions. Piazzolla developed a unique style of tango, later referred to as "nuevo tango," that included fugue, extreme chromaticism and dissonance, and elements of jazz. Traditionalists in Argentina condemned the style initially, but the success of his music in France and the United States gradually led to acceptance at home. Piazzolla is now viewed as the savior of tango and one of the more significant composers to come out of Argentina. In all, he wrote some 750 works in a variety of genres, but his best known and most loved works tend to be arrangements of the smaller compositions he wrote for himself and his band to perform. Such are the three pieces heard tonight, set in this instance for violin and guitar.

The popularity of Brahms's chamber and orchestral works often tends to obscure the fact that smaller vocal compositions constitute more than half of his oeuvre. When he settled in Vienna in 1863, Brahms accepted the directorship of the Wiener Singakademie, one of several amateur choral groups in the city. Although he left the post the next year exhausted from the administrative duties associated with the position, his tenure there sparked in him an interest in smaller works for choirs or solo singers. A successful set of waltzes for piano duet in 1867 and a prompting from his publisher for similar works led Brahms to offer his first set of *Liebeslieder Waltzes* in 1869. Brahms drew the texts for the waltzes from Georg Friedrich Daumer's *Polydora*, selecting texts related generally to the notion of courtly love, but with a variety of moods and pictorial scenes to inspire the imagination of both the composer and his audience. The success following the Vienna premiere in 1870 led Brahms to pen a second set four years later. Daumer was again the principal lyric source, with fourteen of the *Neue Liebeslieder Waltzes* drawing their texts from his poetry. The poems here are less about idealized love and more about wronged love, and as a result, the frequent male-female dialogues of the first set give way to more full ensemble singing. The waltzes themselves tend to be more stylized as well, providing a greater degree of musical and textual integration. The last number of the set is an even grander conception of the genre, elevating the music from a simple waltz to a grand passacaglia in 9/4 meter, an homage to the late Baroque style that Brahms adored and frequently emulated. Here, Brahms looked to Johann von Goethe, the greatest of all German-language poets, drawing his text from a pair of verses from the master's *Alexis und Dora*. As the passacaglia progresses, the chorus pleads with the Muses for solace from the torments of a love gone wrong, and Brahms's music provides a Faustian-like apotheosis to lift the forsaken lovers into a higher state of being and to conclude the set.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Melodie (1913).....Christoph Glück
(1714-1787)
Arr. Fritz Kreisler
(1875-1962)

Anna Henning, Violin
Colleen Vonault, Piano

Psyché (1887).....Emile Paladilhe
(1844-1926)

Carolyn France, Soprano
Patrick Ritsch, Piano

"I Have Dreamt" from *Wuthering Heights* (1951)....Bernard Herrmann
(1911-1975)

Alyssa Brooks, soprano
Patrick Ritsch, Piano

Sometimes I Feel Like a Motherless Child (1990)..Traditional Spiritual
Arr. Donald Hunsberger
(b. 1932)

Lauren Hart, Cornet
Kristin Jones, Piano

Fantasie in Eb (1958).....J. Ed. Barat
(1882-1963)

Taylor Barnett, Trumpet
Kristin Jones, Piano

Sonata in B-flat Major, Op 22.....Ludwig von Beethoven
III. *Menuetto* (1770-1827)

Theodore Zajler, Piano

Partita in E Major, No 3, BWV 1006.....Johann Sebastian Bach
(1685-1750)

Katie Demuth, Violin

Nearer, My God, To Thee.....Arr. Lewis Carey
(1915-1983)

Anna Christianson, Soprano
Beverly Attinger, Piano

"Ouvre Tes Yeux Bleus".....Jules Massenet
from *Poème d 'amour* #3 (1878) (1842-1912)

Kayla Ryan, soprano
Rob Hutchison, Piano

Thursday, April 8, 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

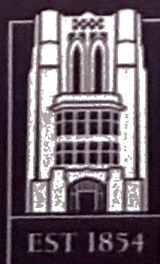


SCHMIDT OPERA SERIES

COSI FAN TUTTE

by Wolfgang Amadeus Mozart

Friday, April 9, 2010
Saturday, April 10, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

SCHMIDT OPERA SERIES

presents

COSI FAN TUTTE

Jon Truitt, Director

Jeff Thornton, Piano

Kristin Jones, Rehearsal Piano

Michelle Nuti, Chorus Director

Fiordiligi

Kelci Scott

Dorabella

Caroline Buckman

Despina

Courtney Heberer

Ferrando

Jeremy Aldridge

Guglielmo

Patrick Ritsch

Don Alfonso

Jason Jett

Chorus

Melanie Bacaling, Grant Biggert, Alyssa Brooks, Joshua Cleveland, Liz Graper, Marjorie Heideman, Apryl Higgins, Jaclyn Hostettler, Ashley Smith, Tiffany Winternheimer, Kyrstyn Burns, Jessica Hoyer, Janleele Mulherin, Angelina Murray, Brittany Brazinski, Ellen Welcher

SYNOPSIS

ACT I. *Scene 1: A garden on a fashionable estate in London, 1813*

Ferrando and Guglielmo (two officers) claim that their fiancées (Dorabella and Fiordiligi, respectively) will be eternally faithful. Don Alfonso joins the discussion and lays a wager with the two officers, claiming he can prove in a day's time that these two women (like all women) are fickle. The wager is accepted: the two officers will pretend to have been called off to war; soon thereafter they shall return in disguise and attempt to seduce each other's lover. The scene shifts to the two women (they are sisters) who are praising their men. Alfonso arrives to announce the bad news: the officers have been called off to war. Ferrando and Guglielmo arrive, brokenhearted, and bid farewell. As the boat with the men sails off to sea, Alfonso and the sisters wish them safe travel.

Despina, their maid, arrives and when the women come in for their breakfast, she asks what is wrong. Dorabella bemoans the torment of having been left alone. Despina mocks the sisters, advising them to consider new lovers over old lovers. After they depart, Alfonso arrives upon the scene and bribes her into helping him win the bet. The two men then arrive, dressed as mustachioed Albanians. The sisters enter and are alarmed by the presence of strange men on their estate. The Albanians attempt to win over the sisters, Guglielmo going so far as to point out all of his manly attributes, but to no avail. Ferrando, left alone and sensing victory, praises his love.

As the sisters still pine the loss of their lovers, the Albanians suddenly burst in and threaten to poison themselves if they are not allowed the chance to woo the sisters. As Alfonso tries to calm them, they drink the poison and pass out. Soon thereafter, a doctor arrives on the scene (Despina in disguise), who, through use of a large magnet, is able to revive the Albanians. The revived men demand a kiss of the goddesses who stand before them. The sisters refuse, even as Alfonso and the doctor urge them to acquiesce.

ACT II. Despina urges the girls to succumb to the Albanians. After she leaves, Dorabella confesses to Fiordiligi that she is tempted, and the two agree that a mere flirtation will do no harm and will help them pass the time while they wait for their lovers to return. The two lovers arrive with flowers and Dorabella and the disguised Guglielmo pair off, as do the other two. The conversation is haltingly uncomfortable, and Ferrando departs with Fiordiligi. Now alone, Guglielmo attempts to woo Dorabella. She does not resist strongly, and soon she has given him a medallion (with Ferrando's portrait inside) in exchange for a heart-shaped locket. Ferrando is less successful with Fiordiligi, so he is enraged when he later finds out from Guglielmo that the medallion with his portrait has been so quickly given away to a new lover. Guglielmo at first sympathises with Ferrando but then gloats, because his betrothed is faithful.

Dorabella admits her indiscretion to Fiordiligi. Fiordiligi, upset by this development, decides to go to the army and find her betrothed. Before she can leave, though, Ferrando arrives and continues his attempted seduction. Fiordiligi finally succumbs and falls into his arms. Guglielmo is distraught while Ferrando turns Guglielmo's earlier gloating back on him. Alfonso, winner of the wager, tells the men to forgive their fiancées. After all: *Così fan tutte* – "All women are like that."

A double wedding is hastily arranged for the sisters and their Albanian grooms. Despina, in disguise as a notary, presents the marriage contract, which all sign. Directly thereafter, military music is heard in the distance, indicating the return of the officers. Alfonso confirms the sisters' fears: Ferrando and Guglielmo are on their way to the house. The Albanians hurry off to hide (actually, to change out of their disguises). They return as the officers, professing their love. Alfonso drops the marriage contract in front of the officers, and, when they read it, they become enraged. They then depart and return moments later, half in Albanian disguise, half as officers. Despina has been revealed to be the notary, and the sisters realize they have been duped. All is ultimately forgiven, as the entire group praises the ability to accept life's unavoidable good times and bad times.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

JUNIOR RECITAL

MICHAEL SALAZAR,
ORGAN AND HARPSICHORD

Saturday, April 10, 2010
Wheeler Concert Hall
2:30 p.m.

PROGRAM

Hymne d'Action de Grâces "Te Deum" (1934) Jean Langlais
(1907-1991)

Prelude and Fugue in F Minor, BWV 881 Johann Sebastian Bach
(1685-1750)

Le Tic-Toc-Choc, ou Les Maillotins (1722)..... François Couperin
(1688-1733)

Sonata in G, L. 286..... Domenico Scarlatti
(1685-1757)

Prelude and Fugue in B Minor, BWV 544..... Johann Sebastian Bach

Sonata VI, Op. 65 Felix Mendelssohn
I. Choral and Variations (1809-1847)

Symphony, Op. 14, No. 1 Louis Vierne
V. Final (1870-1937)

Michael Salazar performs this recital in partial fulfillment of the requirements for a Bachelor of Music in performance. He is a student of Douglas Reed.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



UE STRING ENSEMBLES SPRING CONCERT

Sunday, April 11, 2010
Wheeler Concert Hall
2:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

UE STRING ENSEMBLES SPRING CONCERT

PROGRAM

Sonata in E Minor for Cello and Continuo,
Op. 14, No. 5, RV. 40 Antonio Vivaldi
Largo (1678-1741)
Allegro
Largo
Allegro

Justin Carter, Cello
Courtney Cochran, Continuo Cello
Patrick Ritsch, Harpsichord

Dance of the Blessed Spirits, "Melodie"
from *Orfeo ed Eurydice* (1762) Christoph W. Gluck
(1714-1787)
arr. Kreisler

Anna Henning, Violin
Colleen Vonalt, Piano

Partita No. 2 in D Minor for Violin Solo, BWV 1004 Johann Sebastian Bach
Allemanda (1685-1750)

Jessie Noland, Violin

Valse Miniature, Op. 1, No. 2 Sergey Koussevitzky
(1874-1951)

Christopher Doran, Double Bass
Kristin Jones, Piano

Partita No. 3 in E Major for Violin Solo, BWV 1006 Johann Sebastian Bach
Preludio

Katie Demuth, Violin

Spiegel im Spiegel ("Mirror in the Mirror") Arvo Pärt
(b. 1935)

Alayna Faulkenberg, Violin
Theodore Zajler, Piano

Tre Giorni son che Nina, C xxii Giovanni Battista Pergolesi
(1710-1736)

arr. W. Burmeister

Amanda Buell, Viola
Kristin Jones, Piano

Minature String Quartet No. 1 in A Minor (1955) David Stone
Moderato (b. 1922)
Adagio
Allegro

Viersome Quartet
Alayna Faulkenberg, Violin
Katie Demuth, Violin
Amanda Squire, Viola
Joshua Lee, Cello

BRIEF INTERMISSION

Serenade No. 6, K. 239, "Serenata Notturna" Wolfgang Amadeus Mozart
I. Marcia (1756-1791)
II. Menuetto
III. Rondo-Allegretto
String Ensemble

PERSONNEL
String Ensemble
Eric Garcia, Conductor

Violin I
Fatima Chan
Katie Demuth
David Riedford
Alayna Faulkenberg

Violin II
Anna Henning
Jessie Noland
Eliza Turbyfill
Abby Carrasco

Viola
Amanda Squire
Amanda Buell

Cello
Justin Carter
Josh Lee

Bass
Chris Doran

Timpani
Eric Garcia

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UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

STUDENT RECITAL

KERRI R. KAPPLER, SOPRANO
JOHN POSEY, PIANO

Sunday, April 11, 2010
Wheeler Concert Hall
4:00 p.m.

PROGRAM

- "Quia respexit" Johann Sebastian Bach
from Magnificat (1685-1750)
- Tre Ariette* (1837) Vincenzo Bellini
Il fervido desiderio (1801-1835)
Dolente imagine di Fille mia
Vaga luna, che inargenti
- Die Männer sind mechant!, D. 866, No. 3 Franz Schubert
Freude der Kinderjahre, D. 455 (1797-1828)
- Chanson d'amour, Op. 27, No. 1 Gabriel Fauré
(1845-1924)
- Dans un bois solitaire, K. 308 Wolfgang Amadeus Mozart
(1756-1791)
- "Home" (1994) Alan Menken and Tim Rice
from Walt Disney's *Beauty and the Beast* (b.1949) and (b.1944)
- "Home" (1991) Maury Yeston
from *Phantom* (b.1945)

Kerri Kappler performs this recital in partial fulfillment of the requirements for a Bachelor of Music in Music Education. She is a student of Gregory B. Rike.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Du Ring An Meinem Finger, Op. 42, No. 4.....Robert Schumann
(1810-1856)

Alyssa Padilla, Mezzo-Soprano
Michael Salazar, Piano

Concerto for Trombone (1877).....Nicolai Rimsky-Korsakov
Adante Cantabile (1844-1908)
Allegro

Travis Guffey, Trombone
Kristin Jones, Piano

Andante et Allegro (1935).....J. Ed. Barat
(1882-1963)

Jessica Handy, Euphonium
Kristin Jones, Piano

Weep You No More Sad Fountains (1603).....John Dowland
(1563-1626)

Audrey Boutwell, Soprano
Beverly Attinger, Piano

Concerto in G Major, K. 313.....Wolfgang Amadeus Mozart
I. Allegro Maestoso (1770-1827)

Karrie Anne Skinner, Flute
Kristin Jones, Piano

"Voi, che sapete"..... Wolfgang Amadeus Mozart
from *Le nozze di Figaro* K. 492

Jaclyn Hostettler, Mezzo-Soprano
Patrick Ritsch, Piano

Die Lotosblume, Op. 25, No 7.....Robert Schumann

Angelina Murray, Mezzo-Soprano
Kristin Jones, Piano

"Come and Trip It" from *L'Allegro* (1740).....George Frideric Handel
(1685-1759)
Arr. Amy Carmichael

Ellyn Washburne, Soprano
Rob Hutchinson, Piano

The Little Shepherd (1908).....Claude Debussy
(1862-1918)

Joe Luegers, Piano

Recitativo and Scherzo, Op. 6.....Fritz Kreisler
(1875-1962)

Fatima Chan, Violin

Thursday, April 15 2010
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC



BRASS CHAMBER RECITAL

Friday, April 16, 2010
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
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BRASS CHAMBER RECITAL

PROGRAM

Equale No. 2 Felix Mendelssohn
(1809-1847)
Arr. Wittman

Symphony No. 3 (1886) Camille Saint-Saens
Adagio (1835-1921)
Trans. Steve Hanson

Euphoniums

Sonata from *Die Bänkelsangerlieder* (1684) Anonymous

I Love and Have My Love Regarded Thomas Weelkes
(1575-1623)

Come, Holy Ghost Christopher Tye
(1500-1572)
Trans. Verne Reynolds

Girl with the Flaxen Hair (1910) Claude Debussy
(1862-1918)
Arr. David Sabourin

Brass Quintet

O Sacred Head Now Wounded (1727) Johann Sebastian Bach
(1685-1750)
Arr. Howard Hanson

Short People (1977) Randy Newman
(b. 1943)
Arr. Skip Gray

Trombones

Old Shaker Melody (2000) Anonymous
Arr. Gary Barrow

Baroque Suite (1950)	Trans. Allen Ostrander
I. <i>Prelude</i>	G. Croce (1557-1609)
II. <i>Pastorale</i>	Du Caurroy (1549-1609)
III. <i>Toccata</i>	L. da Viadana (1564-1645)
Fantasia (1995)	Eric Ewazen
	(b. 1954)
Overture from <i>William Tell</i> (1829)	Gioacchino Rossini
	(1792-1868)
	Arr. David Marlatt

PERSONNEL

Trumpet Ensemble

Timothy Zifer, Director

Dalton Bailey	Ian Lynch
Taylor Barnett	Michelle Nuti
Frank Blubaugh	Nick Seibert
Brittany Chidester	Cassandra Weybright
Lauren Hart	Nathan Winstead

Low Brass Personnel

Travis Guffey	Tina Lu'uloa
Jessica Handy	Kody Woodson

Brass Quintet Personnel

Dalton Bailey	Nick Seibert
Caleb Gorrell	Kody Woodson
Travis Guffey	

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



UNIVERSITY ORGAN SERIES

CAROL BRITT
GUEST ORGANIST

Friday, April 16, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

BIOGRAPHY

Carol Britt is head of the Department of Music and associate professor of music at Nicholls State University, Thibodaux, Louisiana. She is parish musician at St. Augustine's Episcopal Church, Metairie, Louisiana, and maintains a private organ studio. She earned a DMA from the University of Alabama, an MM from the University of Evansville, and a BME from Southern Illinois University. She is an active recitalist, lecturer, and accompanist. She holds the Associate certificate of the American Guild of Organists and is a member of the Archive Governing Board of the Organ Historical Society, and is also a member of the Association of Anglican Musicians, the National Federation of Music Clubs, Phi Kappa Phi, and Pi Kappa Lambda.

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UNIVERSITY ORGAN SERIES

PROGRAM

- Sonate III (1855)..... Felix Mendelssohn
 I. *Con moto maestoso* (1809-1847)
 II. *Andante tranquillo*
- Variations sur “Nous chanterons pour toi, Seigneur”.....Denis Bédard
 (“The Old Hundredth”) (1996) (b. 1950)
- Symphony in G Minor, No. 6..... Charles Marie Widor
 II. *Adagio* (1844-1937)
- An Italian Suite for Organ (2004)..... David Dahl
 Toccata (b. 1937)
 Pastorale Triste
 Pavana
 Gagliarda
 Elevatione
 Ricercare Cromatico
 Canzona
- Trio in a Style of Bach: Alles Was du bist (1939) Billy Nalle
 (“All the Things You Are” by Jerome Kern) (1921-2005)
- Präludium und Fuge über B-A-C-H* (1855) Franz Liszt
 (1811-1886)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

Woodwind Chamber Ensembles

Saturday, April 17, 2010

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Early American Spirituals (1961).....Cory Tamiami
Hallelujah (1914-1962)
Atonement

Early Hungarian Dances (1954).....Ferenc Farkas
Intrada (1905-2000)
Lassu
Lapockas Tanc
Ungros

Chorale and Danza (1964).....Vaclav Nehlybel
(1919-1996)

Clarinet Ensemble

Fictions (2004).....Mike Mower
Whirlpool (b. 1958)
Drought
Home Side
Flat Out

Flute Ensemble

Divertimento No. 14, K.V. 270.....W.A. Mozart
Allegro molto (1756 - 1791)
Andantino
Menuett
Presto

Five Easy Dances (1984).....Denes Agay
Polka (1912-2007)
Tango
Bolero
Waltz
Rumba

Woodwind Quintet

Clarinet Ensemble

Mary Ann Decker

Melissa Heckner

Taryn Holmes

Stephanie Myers

Dorothy Sibrel

Virginia Niese, alto clarinet

Daniel Wheelock, bass clarinet

Dr. Thomas Josenhans, director

Flute Ensemble

Heidi Cotner

Amanda Gray

Alyssa Kereki

Karrie Anne Skinner

Elizabeth Stone.

Kelly Sullick, director

Woodwind Quintet

Karrie Anne Skinner, flute

Hilary Fisher, oboe

Virginia Niese, clarinet

Megan Haire, bassoon

Caleb Gorrell, horn

Dr. Elizabeth Robertson, Director

DEPARTMENT MUSIC



UNIVERSITY BAND SPRING CONCERT

Saturday, April 17, 2010
Eykamp Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Kenneth Steinsultz, Conductor

Flute

Shawn Carter
Antoinette Fafara
Amanda Gray
Jessica Hoyer
Hattie Johnson
Kerri Kappler
Alyssa Kereki
Taylor Lewis
Karrie Anne Skinner
Erin Sparling
Elizabeth Stone
Hilda Torres
Eden Voges
Megan Wiegand

Oboe

Hilary Fisher
Emily Wright

Bassoon

Megan Haire
Dan Wheelock

Clarinet

Mary Ann Decker
Melissa Heckner
Taryn Holmes
Amandine Martin
Stephanie Myers
Virginia Niese
Dorothy Sibrel

Alto Saxophone

Jon Bolin
Lucas Keck
Deanna Miller
George Oeth
Matt Skaggs

Tenor Saxophone

Kaitlin Blacklock

Baritone Saxophone

Aaron Groves
Caleb Thompson

Trumpet

Dalton Bailey
Ian Lynch
Mitchell Mowrer
Christopher Ripple
Nick Seibert
Nathan Winstead
Dustin Young
Kyle Zoll

Horn

Megan Braden
Caleb Gorrell
Andy Grumbley

Trombone

Travis Guffey
Andy Riederer
Janelle Wheeler
Kody Woodson

Euphonium

Jessica Handy
Tina Lu'uloa

Tuba

James Drury
Katie Weihbrecht

Percussion

Kayla Brenton
Tiffany Britton
Tim Gaiser
Kaitlin Gress
Travis Humbert
Josh Nixon
Kevin Ulrich

UNIVERSITY BAND SPRING CONCERT

PROGRAM

- Chorale and Shaker Dance* (1972)..... John P. Zdechlik
(b. 1937)
- Irish Tune from County Derry* (1902) Percy Aldridge Grainger
(1882-1961)
- Shepherd's Hey* (1908) Percy Aldridge Grainger
- Cajun Folk Songs (1991) Frank Ticheli
 I. *La Belle et le Capitaine* (b. 1958)
 II. *Belle*
- The Klaxon* (1930) Henry Fillmore
(1881-1956)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC



MEN'S AND WOMEN'S CHORUSES KANTOREI

Sunday, April 18, 2010
Neu Chapel
6:00 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

MEN'S AND WOMEN'S CHORUSES KANTOREI

Dennis Malfatti, Conductor

PROGRAM

Like as We Do Put Our Trust (1795) Charles Wesley Jr.
(1757-1834)
arr. D. G. Mason

Loch Lommond Scottish Folk Song
arr. Dede Duson

"Stopping by Woods on a Snowy Evening" Randall Thompson
from *Frostiana* (1959) (1899-1984)

The Battle of Jericho American Spiritual
arr. Marshall Bartholomew

If Ye Would Drink Delight (1969) Eugene Butler
(b. 1935)

Swansea Town English Folk Song
arr. Gwynn S. Bement

Men's Chorus

Partsongs, Op. 59 Felix Mendelssohn
Im Grünen (1809-1847)
Frühzeitiger Frühling
Die Nachtigall

Kantorei

"Sound the Trumpet" Henry Purcell
from *Come Ye Sons of Art*, Z. 323 (1659-1695)

Laudate Pueri Dominum (1789) Michael Haydn
(1737-1806)

"Suscepti Israel" Johann Sebastian Bach
from *Magnificat*, BWV 243 (1685-1750)

Tota pulchra es, Op. 10, No. 2 Maurice Duruflé
(1902-1986)

To Be Sung on the Water, Op. 42, No. 2 Samuel Barber
(1910-1981)

Zion's Walls (1954) adapted by Aaron Copland
(1900-1990)
Arr. Glenn Koponen

Women's Chorus

MEN'S AND WOMEN'S CHORUSES KANTOREI

Dennis Malfatti, Conductor

PROGRAM

- Like as We Do Put Our Trust (1795) Charles Wesley Jr
(1757-1834)
arr. D. G. Mason
- Loch Lommond* Scottish Folk Song
arr. Dede Duson
- "Stopping by Woods on a Snowy Evening" Randall Thompson
from *Frostiana* (1959) (1899-1984)
- The Battle of Jericho American Spiritual
arr. Marshall Bartholomew
- If Ye Would Drink Delight (1969) Eugene Butler
(b. 1935)
- Swansea Town* English Folk Song
arr. Gwynn S. Bement

Men's Chorus

- Partsongs, Op. 59 Felix Mendelssohn
Im Grünen (1809-1847)
Frühzeitiger Frühling
Die Nachtigall

Kantorei

- "Sound the Trumpet" Henry Purcell
from *Come Ye Sons of Art*, Z. 323 (1659-1695)
- Laudate Pueri Dominum (1789) Michael Haydn
(1737-1806)
- "Suscepti Israel" Johann Sebastian Bach
from *Magnificat*, BWV 243 (1685-1750)
- Tota pulchra es, Op. 10, No. 2 Maurice Duruflé
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- To Be Sung on the Water*, Op. 42, No. 2 Samuel Barber
(1910-1981)
- Zion's Walls* (1954) adapted by Aaron Copland
(1900-1990)
Arr. Glenn Koponen

Women's Chorus

TRANSLATIONS

Partsongs, Op. 59 (Mendelssohn)

Im Grünen (In the Country)

In the country, awake with fresh courage as the blue heavens look upon you. In the country, all is good, comforting whatever oppressed the heart.

What here do you look for, child? Come, here under the green tree, be filled with the sweet air.

Like a sweet child playing around you, their wonderful breath taking all your distress away, you do not even know where it has gone.

Frühzeitiger Frühling (Early Spring)

Today already the joy of spring comes? I am given the sun, the hills and the forest? The little brook flows abundantly. Are those the meadows? Is that the valley?

Bluish freshness! Heaven and heights! Golden fish swim in the lake; multicolored plumage rustles in the grove. Heavenly songs sound from it.

Around the flowering bush nibbles the bees, humming at the nectar. Quiet movement trembles in the air as they are attracted to the strong scent. Soon they disappear within the bush.

But to the bosom it turns back. They will be carried by the muses, with luck. Lovely sisters, lovely are they!

Die Nachtigall (The Nightingale)

The nightingale was far away, now the spring calls her back. She did not learn anything new, she sings the old dear songs.

Laudate Pueri Dominum (Haydn)

O praise the Lord, ye children. Praise the name of the Lord.

Suscepti Israel (Bach)

He has helped His servant Israel, having remember His mercy.

Tota pulchra es (Durufé)

Thou art all fair, O Mary, and the stain of original sin is not in thee. Your vestments are as white as snow, and your face is like the sun. Thou art the glory of Jerusalem, the joy of Israel, and the honor of our people.

PERSONNEL

Men's Chorus

Michael Salazar, Accompanist

Carson Brock
Jeffrey Buente
Joshua Cleveland
Brad Gibson
Paden Gullquist
Lance Hueston

Kent Johnson
Joe Luegers
Brandon Miller
Drew Myers
Kyle Picha

Jeremy Smith
D. W. Williams
Matt Williams
Stephen Wilson
Theo Zajler

Kantorei

Jenna Bartley
Erin Copeland
Taylor Droste
Gregory Englemen

Maggie Evans
Courtney Heberer
Patrick Ritsch

Stephanie Sullivan
Michael Salazar
Ellyn Washburne

Women's Chorus

Michael Salazar, Accompanist/Organist

Jessica Allen
Audrey Boutwell
Merrill Bradford
Brittany Brazinsk
Joanna Calahan
Kelly Couchman
Kassie Cox
Mary Ashlyn Dohoney
Sandra Dunn
Margaret Durkovic
Sara Elliott
Brett Enneking
Carolyn France
Deirdre Gillen
Elizabeth Graper
Marjorie Heideman
Apryl Higgins

Taryn Holmes
Danielle Horrell
Jaclyn Hostettler
Rachel Hurley
Beverly Karns
Whitney Lantz
Emily Lee
Kristy Li Strand
Jenna McCord
Lauren McMillen
Sara McNeely
Janelle Mulherin
Emily Naas
Taylor Paquette
Clare Pressimone
Samantha Robinson
Kayla Ryan

Dorothy Sibrel
Ashley Smith
Andrea Solomonson
Amanda Stagg
Alyssa Stamps
Megan Tucker
Chelsea VanRosendale
Stephanie Voll
Colleen Vonalt
Brittany Vuille
Clara Wallace
Kayli Warmker
Tiffany Winterheimer
Kendyl Wood
Alexandria Wreggelworth
Allison Young

Guest Musicians

Ashley Junker, Oboe
Tatiana Dunn, Violin

Kathryn Savia, Violin

Jennifer Winger, Cello

DEPARTMENT MUSIC



WIND ENSEMBLE

Tuesday, April 20, 2010
Neu Chapel
7:30 p.m.



UNIVERSITY
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WIND ENSEMBLE

PROGRAM

- Fiesta Del Pacifico* (1960) Roger Nixon
(1921-2009)
- Raise the Roof* (2007) Michael Daugherty
(b. 1954)
William Shaltis, Percussion
- Vortex* (2002) Dana Wilson
(b. 1946)
- Southern Harmony* (1998) Donald Grantham
(b. 1947)
I. The Midnight Cry
II. Wondrous Love
III. Exhilaration
IV. The Soldier's Return

PROGRAM NOTES

Fiesta Del Pacifico

Held annually in various communities in California, *Fiesta del Pacifico* is one of several festivals that celebrate the Old Spanish Days in the state. This particular festival is held in San Diego for 12 days in the summer, and features a play on the history of the area with a cast of over a thousand, a parade, a rodeo, and street dances.

Publishers notes

Raise the Roof

Raise the Roof (2007) for *Timpani and Symphonic Band* was commissioned by the University of Michigan Symphony Band.

Raise the Roof brings the timpani into the foreground and gives the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. I incorporate a wide variety of timpani performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands.

Raise the Roof is in the form of a double variation, also known as alternating variations. The first theme of the double variation, played initially by the tuba, is presented in various timbral and rhythmic guises such as a "guaguanco." The second theme of the double variation, first heard in the flutes and then the timpani, is reminiscent of a medieval plain chant. The chant is repeated and passed around in canons and fugues and other permutations throughout the ensemble, to create elaborate

PERSONNEL

Kenneth Steinsultz, Conductor

Piccolo

Kerri Kappler

Flute

Alyssa Kereki*
Amanda Gray
Karrie Anne Skinner
Elizabeth Stone

Oboe

Hilary Fisher*
Chloe Stanfield
Emily Naas

Bassoon

Megan Haire†
Daniel Wheelock‡

E^b Clarinet

Stephanie Myers

Clarinet

Stephanie Myers*
Melissa Heckner
Virginia Niese
Taryn Holmes
Carrie Schindler
Amandine Martin
Dorothy Sibrel
Cheryl Waclaw

Bass Clarinet

Virginia Niese

Alto Saxophone

Monte Skelton*
Jon Bolin

Tenor Saxophone

Aaron Groves

Baritone Saxophone

Caleb Thompson

Trumpet

Lauren Hart*
Nathan Winstead
Cassandra Weybright
Taylor Barnett
Nick Seibert
Dalton Bailey

Horn

Caleb Gorrell†
Alex Schnautz‡
Katie Dockery†
Megan Braden

Trombone

Travis Guffey*
Kristina Lu'uloa
Andrew Riederer

Euphonium

Jessica Handy*
Kody Woodson

Tuba

Katie Weihbrecht*

Double Bass

Chris Doran

Piano

Michael Salazar

Percussion

Kaitlin Gress*
Kayla Brenton
Travis Humbert
Josh Nixon
Tim Gaisser
Kevin Ulrich

*Principal

†Co-principal

‡Community member

patterns as in a gothic cathedral. *Raise the Roof* rises toward a crescendo of polyrhythms and dynamic contrasts, allowing the timpani and the symphonic band to create a grand acoustic construction.

Michael Daugherty

Vortex

A vortex is a whirling mass, such as a tornado or whirlpool, that is created when a source of momentum causes a thick layer of unstable stratification to move with ever stronger tangential velocity as the medium (air or water) converges into a smaller radius. The vortex gradually gains power and momentum while, ironically, forming a vacuum at its center. It is this image of opposites – one influenced by the other – that was the genesis of this piece. The piece alternates between moments of extreme stasis and whirling energy. While the work is not a concerto, the piano often serves as the source of momentum, with the ensemble – static at first – gradually pulled into the vortex.

Dana Wilson

Southern Harmony

In 1835, William “Singin’ Billy” Walker’s songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, “a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked “along with groceries and tobacco” in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the “Benton Big Singing,” was held on the Benton, Kentucky, courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri, and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song.

Donald Grantham

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Caprice (1972).....Joseph Turrin
(b. 1947)

Brittany Chidester, Trumpet
Kristin Jones, Piano

Concerto in C Major, H. VII.....Attr. Joseph Haydn
I. Allegro spiritoso (1732-1809)

Hilary Fisher, Oboe
Joe Luegers, Piano

Erster Verlust, Op. 5, No. 4.....Franz Schubert
(1797-1828)

Jake Fisher, Voice
Tyler Simpson, Piano

Sonata (1967).....Lawson Lunde
Allegro (b. 1935)

Caleb Thompson, Alto Saxophone
Kristin Jones, Piano

Improvisations (1932-1934).....Francis Poulenc
5. *Modéré mais sans lenteur*
3. *Presto très sec*
7. *Modéré sans lenteur*
(1899-1963)

John Posey, Piano

Trumpet Concerto (1983).....Edward Gregson
I. *Allegro vigoroso*
(b. 1945)

Nathan Winstead, Trumpet
Kristin Jones, Piano

Plaisir d'amour (1775).....Johann-Paul Martini
(1741-1816)

Janelle Mulherin, Mezzo-Soprano
Kristin Jones, Piano

Diversion (1943).....Bernard Heiden
(1910-2000)

Jon Bolin, Alto Saxophone
Beverly Attinger, Piano

Thursday, April 22, 2010
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

ALYSSA FURLING, CONTRALTO
PARTICK RITSCH, PIANO

Sunday, April 25, 2010
Wheeler Concert Hall
1:00 p.m

PROGRAM

- "Il segreto per esser felici" from *Lucrezia Borgia* (1833) Gaetano Donizetti
(1797-1898)
- Rastlose Liebe, Op. 32, No. 2 Franz Schubert
Du Liebste Mich Nicht, Op. 59, No. 1 (1797-1828)
Der Tod und Das Mädchen, Op. 7, No. 3
- Testament* (1883) Henri Duparc
La vie antérieure (1884) (1848-1933)
- Gdzie Lubi, Op. 74, No. 5 Frederic Chopin
Wojak, Op. 74, No. 10 (1810-1849)
- Five Advertising Songs (1925) Nicolas Slonimsky
And Then Her Doctor Told Her (1894-1995)
No More Shiny Nose
Make this a Day for Pepsodent

Alyssa Furling performs this recital in partial fulfillment of the requirements for a Bachelor of Music in Music Education. She is a student of Jon Truitt.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



PERCUSSION ENSEMBLE

Sunday, April 25, 2010
Wheeler Concert Hall
2:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

William Shaltis, Director

Kayla Brenton

Tim Gaiser

Kaitlin Gress

Travis Humbert

Josh Nixon

Kevin Ulrich

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

PERCUSSION ENSEMBLE
PROGRAM

<i>The Doomsday Machine</i> (2000).....	Michael Burritt (b. 1962)
<i>Trio</i> (2004)	Daniel Levitan (b. 1953)
<i>Digga-digga-digga-digga-digga-digga-digga-DEEGOT</i> (1997)	David Jarvis (b. 1954)

BRIEF INTERMISSION

<i>Seduction</i> (2004)	Andrew Beall (b. 1980)
Kaitlin Gress, Marimba John Hussmann, Acoustic Guitar	
<i>The Entertainer</i> (1902)	Scott Joplin (1868-1917) Arr. James L. Moore
<i>Stubernic</i> (1995).....	Mark Ford (b. 1958)

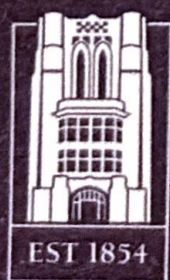
Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC



JAZZ ENSEMBLES

Sunday, April 25, 2010
Eykamp Hall, Ridgway University Center
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

JAZZ ENSEMBLES PERSONNEL

Renato Butturi and Timothy Zifer, Directors

JAZZ ENSEMBLE II

Alto Saxophone I

Bethany Leist

Alto Saxophone II

Megan Haire

Tenor Saxophone I

Lucas Keck

Tenor Saxophone II

Aaron Groves

Baritone Saxophone

Caleb Thompson

Trumpet I

David Schultz

Trumpet II

David Lustro

Jeff Frumkin

Trumpet III

Mitchell Mower

Trumpet IV

Stephen Abel

Trombone I

Mark Myers

Trombone II

John Sakel

Trombone III

Darryl Megli

Trombone IV

Ben Field

Piano

Ian Lynch

Bass

Christopher Doran

Guitar

Jon Harvey

Olivia Trevis

Drums

Timothy Gaisser

JAZZ ENSEMBLE I

Alto Saxophone I

Monte Skelton

Alto Saxophone II

Stephanie Myers

Tenor Saxophone I

Pete Anderson

Tenor Saxophone II

Chelsea McLearn

Baritone Saxophone

Aaron Groves

Trumpet I

Lauren Hart

Trumpet II

Taylor Barnett

Cassandra Weybright

Trumpet III

Nick Seibert

Trumpet IV

Dalton Bailey

Trombone I

Travis Guffey

Trombone II

Kristina Lu'uola

Trombone III

Andy Riederer

Bass Trombone

Kody Woodson

Piano

John Posey

Bass

Josh Stallings

Guitar

Renato Butturi

Drums

Josh Nixon

JAZZ ENSEMBLES

PROGRAM

JAZZ ENSEMBLE II

Autumn Jim Snidero
(b. 1958)
Arr. Frank Reinshagen

Sail Away Tom Harrell
(b. 1946)
Arr. Jim Martin

Afro Blue Mongo Santamaria
(1917-2003)
Arr. M. P. Mossman

East Coast Envy Gordon Goodwin
(b. 1954)

Ran Kan Kan Tito Puente
(1923-2000)
Arr. M. P. Mossman

INTERMISSION

JAZZ ENSEMBLE I

Good Time Charlie Lennie Niehaus
(b. 1929)

Spain Chick Corea
(b. 1941)
Arr. John La Barbera

Self-Portrait in Three Colors Charles Mingus
(1922-1979)
Arr. Sy Johnson

Blue Train John Coltrane
(1926-1967)
Arr. Kris Berg

Libertango Astor Piazzolla
(1921-1992)
Arr. M. P. Mossman

DEPARTMENT MUSIC



THIRTY-THIRD ANNUAL GUMBERTS AWARD COMPETITION

Tuesday, April 27, 2010
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PAST GUMBERTS AWARD WINNERS

1979 Richard Dupree, Clarinet	1995 Lynne Chenault, Piano
1980 Kevin Wilson, Trumpet	1996 Dana Roy, Piano
1981 Wendy Davis, Piano	1997 Carrie Nix, Soprano
1982 Laura Hape, Soprano	1998 Bryan Pokorney, Bass Trombone
1983 Deborah Henshaw, Piano	1999 Jennifer Stewart, Clarinet
1984 Matthew Boatmon, Organ	2000 Ryan Delling, Percussion
1985 Mary Heichelbech, Violin	2001 Brooke Jerrell, Flute
1986 Anne Wilcheck, Clarinet	2002 David Baker, Baritone
1987 Matthew Baugh, Organ	2003 Mary Meghan Ott, Mezzo-Soprano
1988 Tammy Porter, Clarinet Jennifer Robb, Soprano	2004 Terry Prough, Mezzo-Soprano
1989 Lee Ann Baldwin, Soprano	2005 Kristin Fuemmeler, Soprano
1990 Michelle Rakers, Trumpet	2006 Mary Tucker, Flute
1991 Tim Robinson, Guitar	2007 Jacob Pence, Baritone
1992 Ginger Jacobs, Mezzo-Soprano Douglas O'Neill, Organ	2008 Jaclyn Dauble, Soprano
1993 Jennifer Statkus, Oboe	2009 Eizabeth Gronden, Violin
1994 Christine Teague, Mezzo-Soprano	

GUMBERTS AWARD COMPETITION

PROGRAM

Scaramouche, Op. 165b Darius Milhaud
 II. *Modéré* (1892-1974)
 III. *Brazileira*

Improvisation et Caprice (1952) Eugène Bozza
 II. Caprice (1905-1991)

On Green Dolphin Street (1947) Bronislav Kaper
 (1902-1983)

Monte Skelton, Saxophone
 Thomas Drury, Piano

Concerto in C minor (1717) Benedetto Marcello
 II. *Adagio* (1686-1793)

Fatima Chan and Katie Demuth, Violin
 Anna Henning, Viola
 Josh Lee, Cello
 Kaleo Ha'o, Bass

Cinq Pièces pour le hautbois (1981) Antal Dorati
 5. *Legerdemain, Le "trick"* (1906-1988)

Ricordo di Napoli, Scherzo Brillante (1890) Antonino Pasculli

Ashley Junker, Oboe
 Thomas Drury, Piano

"Chacun le sait" Gaetano Donizetti
 from *La fille du regiment* (1840) (1797-1848)

Das Mädchen spricht, Op. 107, No. 3 Johannes Brahms
 (1833-1897)

Since we loved, Op. 13, No. 5 Gerald Finzi
 (1901-1956)

Pierrot, L. 15 Claude Debussy
 (1862-1918)

"Quando men vo" Giacomo Puccini
 from *La Bohème* (1896) (1858-1924)

Girl in 14G (2000) Jeanie Tesori
 (b.1961)

Courtney Heberer, Soprano
 Garnet Ungar, Piano

- Sonata for Clarinet and Piano (1962)..... Francis Poulenc
Allegro con fuoco (1891-1963)
- Concertino for Clarinet and Piano (1981) Charles Camilleri
Adagio (1931-2009)
- Fantasia and Rondo, Op. 34 Carl Maria von Weber
Rondo (1786-1826)

Ben Werne, Clarinet
 Kristin Jones, Piano

FEATURED ARTISTS

Monte Skelton started playing saxophone in the Evansville Vanderburgh School Corporation program in 5th grade, and attended Plaza Park Middle School as part of their 21st Century Arts program. It was there where he discovered his love for jazz, which led to his performing for local jazz events at the age of 14. He attended Harrison High School, where he played viola in the orchestra and alto saxophone in the honors band and jazz ensembles. When Monte came to the University of Evansville, he began to branch off in many directions including being a DJ for *Jazzflight* on 91.5 FM WUEV, forming "Skelton's Montourage," which performs jazz locally on a weekly basis, and teaching private lessons. He has performed with the Owensboro Symphony Orchestra, the University of Evansville Symphony Orchestra, and multiple jazz ensembles. He has represented Evansville for the Evansville Convention and Visitors Bureau in Little Rock, Arkansas, and has performed for jazz vocalist Sherrie Bias during a jazz festival in St. Croix, Virgin Islands. Monte currently manages WUEV, teaches more than 30 students through H&H music, performs locally, and manages Skelton's Montourage. He will be joining the musical group "Tales and Scales" this summer. Monte has been a student of Edwin Lacy.

Ashley Junker is the daughter of Greg and Renee Junker of Belleville, Illinois. As a student at the University of Evansville, Junker has performed with the Symphony Orchestra, serving as principal for three years, and the Wind Ensemble, serving as principal for 3½ years. She has also been a member of a Woodwind Quintet, University Band, Kantorei, and the University Choir. In 2008, she was the Vukovich Concerto Competition winner, and performed her concerto with the UE Symphony Orchestra in 2009. Additionally, she was selected as the 2009 UE Presser Scholar. Outside the university, Ashley has substituted with the Evansville Philharmonic Orchestra and the Owensboro Symphony Orchestra.

Junker is a member of the Collegiate Chapter of the Music Educators National Conference and served as its president during the 2008-09 school year. She is a member of the women's music fraternity, Sigma Alpha Iota, where she has served as the edi-

tor and vice president of membership. She is also an active member of the Newman Club, where she served as director of music this past year.

While at UE, Junker has studied voice under Jon Truitt and Roberta Veazey and oboe under Elizabeth Robertson. She is pursuing a degree in music education. After graduating in May 2010, Junker plans to find a music teaching job, hopefully close to home. In addition, she hopes to begin graduate courses in Catholic theology. In June 2011, she will marry her high school sweetheart.

Courtney Vaal Heberer is the daughter of David and Patricia Vaal and wife of Burgess Heberer. While studying at the University of Evansville, she has been an active performer in concert, recital, and opera. She is a member of University Choir and Kantorei and has been a frequent soloist, most recently in Haydn's *Mariazellmesse* and Handel's *Chandos Anthem No. 11*. Heberer was a featured soloist with the University Orchestra in Fall 2009 singing Mozart's "Ach, ich liebe" from *Abduction from the Seraglio* and was the soprano soloist for the Evansville Philharmonic Orchestra's performance of Handel's *Messiah* in December 2008. She has sung several leading roles in UE Opera productions including Despina (Mozart's *Così fan tutte*), Gretel (Humperdinck's *Hansel and Gretel*) and Susanna (Mozart's *The Marriage of Figaro*). Heberer was her division's winner of the 2006 NATS (National Association of Teachers of Singing) Mid South Regional Competition and the second place winner of the 2007 NATS Mid South Regional Competition.

Heberer will graduate in May 2010 with a Bachelor of Music in performance. In August she will begin her work toward a Master of Music in performance and pedagogy at the University of Louisville. She is a student of Roberta Veazey.

Ben Werne is the son of Stan and Sally Werne of Jasper, Indiana. He is a senior music education major at the University of Evansville. During the past four years, he has participated in chamber and jazz ensembles, played principal clarinet in both the Wind Ensemble and Symphony Orchestra, and sung in the Men's Chorus. In the summer of 2008 he was runner-up for a bass clarinet position with the Evansville Philharmonic Orchestra. Since then he has substituted regularly with the orchestra. He has also performed with the Evansville Symphonic Band during the past two summers, playing both E-flat and B-flat clarinet. Werne has been active in the campus community, working as a resident assistant and as head resident of Powell Residence Hall. In the fall he plans to attend Western Michigan University where he has been awarded a teaching assistantship. He will pursue a Master of Music in Clarinet Performance. Ben's primary teachers have been James Goodhue and Thomas Josenhans

TRANSLATIONS

Chacun le sait (Everybody knows it)

Everybody knows it, everybody says it:
The regiment "par excellence,"
The only one that people trust in all the pubs in France.
The regiment: in all countries the dread of lovers, of husbands,
but in handsomeness quite supreme!

Here it is, by God! There it is, by Jove!
Here it is, there it is: the handsome twenty-first!

It has won so many battles that our emperor, we think
will make each of its soldiers, when peace comes, a marshal of France!
For it is known as the regiment the most victorious,
The most attractive, which one sex fears,
And the other loves!

Long live the twenty-first!

Das Mädchen spricht (The Maiden Speaks)

Swallow, do tell me,
is it your old mate with whom you built your nest?
Or have you but of late given yourself to him?
Tell me, what do you twitter,
tell me, what do you whisper,
so intimately, mornings?
Surely you have not been a bride for long!

Pierrot (Pierrot)

Good old Pierrot, at whom the crowd gapes,
having concluded Harlequin's wedding,
walks along the Boulevard du Temple, lost in thought.
A girl in a supple garment
vainly teases him with a mischievous look;

And meanwhile, mysterious and smooth,
taking her sweetest delight in him,
the white moon, bull-horned,
throws a furtive glance
at her friend Jean Gaspard Debureau.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

Quando men vo (When I walk)

When I walk all alone in the street
People stop and stare at me
And look for my whole beauty
From head to feet

And then I taste the slight yearning
which transpires from their eyes
and which is able to perceive from manifest charms
to most hidden beauties.
So the scent of desire is all around me,
it makes me happy!

And you, while knowing, reminding and
you shrink from me?
I know it very well:
you don't want to express your anguish,
but you feel as if you're dying!

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**University of Evansville
Department of Music Faculty
2008-2009**

William Bootz
Chairman of the Department

Music Faculty

William Bootz, DMus – Chairman of the Department, Theory
Renato Butturi – Classical Guitar, Lute, Jazz
Debra Cordell – Music Therapy
Carol Dallinger – Violin, Theory
Anne Fiedler – Piano
Erzsébet Gaál Rinne, DMus – Harp
Eric Garcia, DMus – Dir of Orchestra
John Jordan, PhD – Music History
Thomas Josenhans, PhD – Clarinet, Saxophone
Edwin Lacy, DMus – Bassoon
Dennis Malfatti, DMA – Dir of Choral Activities
Douglas Reed, DMA – Organ
Gregory Rike, DMA – Voice
Elizabeth Robertson, DMus – Oboe
William Shaltis - Percussion
Kenneth Steinsultz, DMA, Dir of Bands, Low Brass
Kelly Sulick - Flute
Jonas Thoms – Horn
Elizabeth Truitt – Voice
Jon Truitt, DMA – Voice, Opera
Garnet Ungar, DMA – Piano
Lee Veazey – String Bass
Roberta Veazey – Voice
Richard Williams - Voice
Jennifer Wingert - Cello
Mary Ellen Wylie, PhD – Music Therapy
Timothy Zifer, DMA – Trumpet, Jazz

Music Department Staff

Cindy Jones – Sr Administrative Assistant
Eva Key – Music Admissions Coordinator

Suzuki Violin Program Faculty

Carol Dallinger - Director
Danette Coughlan
Maria Mastropaolo
Sarah Pearce